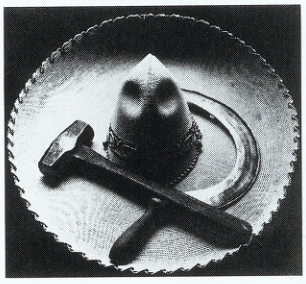
SFMOMA

news



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SFMOMA *news*

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FRIDA KAHLO, DIEGO RIVERA, AND MEXICAN MODERNISM

from the Jacques and Natasha Gelman Collection

LEFT:
Frida Kahlo
La novia que se espanta de ver la vida abierta
(The Bride Who Became Frightened When She Saw Life Opened), 1943
(photo: Laura Cohen)

RIGHT:
Diego Rivera
Modesta, 1937
(photo: Jorge Contreras Chacel)

April 18–September 8
Fourth floor

The Jacques and Natasha Gelman Collection is one of the most significant private collections of modern Mexican painting remaining intact. This presentation includes approximately fifty-six works that have never before been presented together in the United States.

SFMOMA Director John R. Lane, who organized the exhibition in association with Robert Littman, director, Centro Cultural/Arte Contemporáneo, Mexico City, stated, "It is a great honor to host the Gelman Collection—one of the most impressive collections of its kind. We are deeply grateful for the assistance of Mrs. Gelman and of the Mexican government in bringing this important body of works to the United States."

Spanning the years 1915 to 1989, the Gelman Collection traces the evolution of modern Mexican painting. The earliest work is *Última Hora,* 1915, showing Diego Rivera's experimentation with Cubism. Rivera is best known for his central role in the muralist movement, along with José Clemente Orozco and David Alfaro Siqueiros; Rivera's nine works in this exhibition reflect his devotion to Mexico, its people, and its history. The Gelman holdings of Orozco are works on paper that show the artist's aggressive, expressionist style; while paintings by Siqueiros offer a study of his dense, masklike portraits.

The Gelman Collection also provides one of the most notable compilations of Frida Kahlo's paintings. The ten works include six of the artist's characteristic self-portraits; a still-life; a portrait of her husband, Diego Rivera; an ambitious painting incorporating elements of portraiture, landscape, and Mexican folk art; and a portrait of Natasha Gelman. Portraits of Mrs. Gelman were also painted by Rivera, Siqueiros, Ángel Zárraga, and Rufino Tamayo, inviting intriguing comparison.

Tamayo, who broke with the political focus of the Mexican School in favor of more universal themes, is represented in this exhibition by four works that show his interest in abstraction, Cubism, and Futurism. Another important movement in Mexico, Surrealism, is illustrated in the works of Agustín Lazo, Carlos Orozco Romero, and Juan Soriano.

One of the strengths of the Gelman Collection is its rich holdings of Carlos Mérida and Gunther

Gerzso, who represent the second phase of abstract art in Mexico, which began in the 1950s. Mérida's works fuse folkloric themes with Cubist technique; similarly, the seven of the eight works by Gerzso reflect his inspirations—mythology and the iconography of indigenous Mexican culture—in geometric abstraction.

Jacques Gelman was born in Saint Petersburg in 1909. He emigrated to Berlin between the world wars and later to Paris where he founded a film distribution company. After opening a branch of the distribution company in Mexico, Jacques met and married Natasha Zahalka, a Czech emigrant, and they settled in Mexico in 1941. Jacques established a film production company and made his fortune in the production of films starring the popular comic, Mario Moreno *Cantinflas.* Beginning their collection of Mexican painting in 1943, the Gelmans sought to acquire works by established artists, with whom they often developed personal friendships.

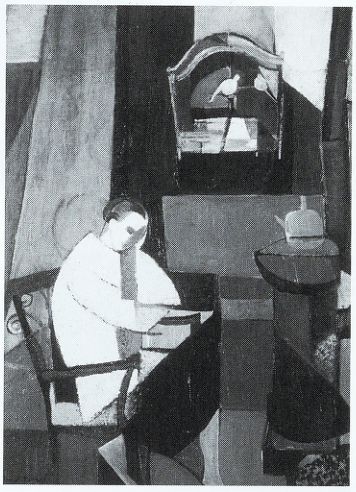
Jacques Gelman died in 1986, but Mrs. Gelman has continued to augment the collection with works by Francisco Toledo and Vicente Rojo among others, and with the most recent work in this exhibition, *Resistencia Otomi (H ñahñu),* 1989, by Jose Luis Romo.

The exhibition will be accompanied by an eighty-page bilingual catalogue (English and Spanish), made possible by Sotheby's, which will feature an essay by James Oles, an art historian specializing in Mexican art, and thirty-six illustrations. *Available at the MuseumStore.*

SFMOMA's Education Department will present a wide variety of public programs that complement this exhibition. For information, call 415/357-4102.

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection is supported by Judy and John Webb and an indemnity from the Federal Council on the Arts and the Humanities. The United States showing of the exhibition was facilitated in Mexico by the Centro Cultural/Arte Contemporáneo and the Instituto Nacional de Bellas Artes.

In conjunction with this exhibition, SFMOMA will present *Diego Rivera: Mural Studies for San Francisco and Mexico City,* an exhibition of approximately forty-three studies of Rivera's murals. This exhibition is supported by Penny and Jim Coulter.



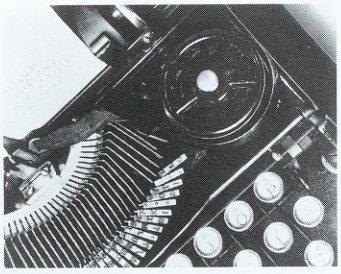
ABOVE:
Ángel Zárraga
(Sin título) Untitled, 1915–17
(photo: Jorge Contreras Chacel)

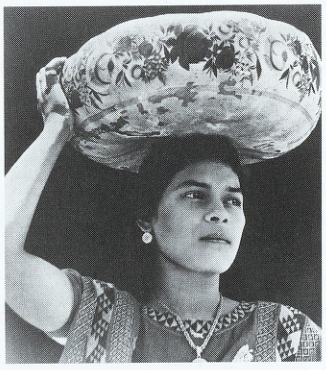
LEFT:
Diego Rivera
Retrato de la señora Natasha Gelman (Portrait of Natasha Gelman), 1943
(photo: Jorge Contreras Chacel)

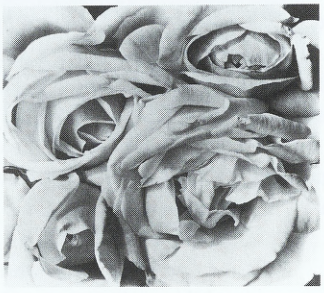
All images on these pages courtesy Centro Cultural /Arte Contemporáneo, A.C.

TINA MODOTTI:

PHOTOGRAPHS







CLOCKWISE FROM ABOVE:
Tina Modotti
Mella's Typewriter or *La Técnica*, 1928
Collection The Museum of Modern Art, New York

Tina Modotti
Woman of Tehuantepec, ca. 1929
Collection Philadelphia Museum of Art
(photo: Lynn Rosenthal, 1993)

Tina Modotti
Roses, 1924; Private collection
(photo: Mark Citret)

March 28–June 2
Third floor

Tina Modotti is one of the most fascinating artists of the early twentieth century—because of her work, which demonstrates an original modernist vision with a strong political bias; and because of her unconventional life, which she lived boldly and passionately. Spent mostly in Mexico, Modotti's photographic career has been at times eclipsed by stories about her life, which was replete with alliances with powerful artists, including her teacher and lover Edward Weston; and by her dedication to politics—her work for the Communist Party has been well documented. *Tina Modotti: Photographs*, however, brings overdue attention to this artist's innovative aesthetic, which takes a significantly different route from Weston's and raises important questions about the role of art in politics and its place in the lives of "common" people.

This exhibition, which was organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art, represents over six years of research culminating in the presentation of approximately 112 vintage prints and 6 modern prints from collectors in the U.S., Mexico, Canada, Germany, England, the Netherlands, and Australia; nearly half of these works have never been displayed or published before. The exhibition shows the diversity of Modotti's work, from the portraits that supported the studio in Mexico she managed for Weston to the highly political images of the same era such as *Workers Parade*, which shows a sea of sombreros with no horizon; her iconic still-life photographs such as *Mexican Sombrero with Hammer and Sickle;* and her last metaphoric works including *Hands of the Puppeteer* (Man's Hands with Yank).

Modotti's work reflects Weston's tutelage in composition and technique; like Weston, she used a large-format, stationary-view camera that required a tripod. Modotti's subjects, however, and her treatment of them belies Weston's "art for art's sake" aesthetic. In a revealing letter to Weston, she wrote, "I cannot as you once proposed to me—'solve the problem of life by losing myself in the problem of art,' In my case

life is always struggling to predominate . . . *I put too much art in my life . . .*"

Born in Northern Italy in 1896, Tina Modotti was the daughter of a skilled craftsman with a radical orientation. In her early teens she left school to work in a silk factory until her father, who had emigrated to the United States, sent for her; she was sixteen. By the age of twenty-two, she had transformed herself from seamstress to beloved star of the Italian theater in San Francisco.

Modotti married the painter-poet Roubaix de l'Arbrie Richey after the couple moved to Los Angeles in 1916. Five years later she became the lover of Richey's close friend Edward Weston, and a year after Richey's death in 1922, Modotti and Weston moved to Mexico.

Weston and Modotti arranged that she would manage the studio in exchange for lessons in photography. She was an excellent pupil; in 1926 compatriot and colleague Diego Rivera made a favorable comparison of Modotti's work to her teacher's, saying it was "more abstract, more ethereal, and even more intellectual" than Weston's. Modotti continued to manage the studio until 1930, although her intimate relationship with Weston eventually deteriorated. After 1925, Weston spent more time in California; Modotti spent more time devoting herself to politics. Modotti fused her artistic and political interests through her powerful images of Mexican workers and revolutionary icons, which had appeared in such publications as *El Machete* and *New Masses;* and through her relationships with artists such as Mexican muralists José Clemente Orozco, David Alfaro Siqueiros, and Diego Rivera (whose work she thoroughly documented). Her work, as this show demonstrates, is distinctive, bearing a political edge, a psychological ingredient, a delicacy of light, and a sensitivity to particularities not found in the work of her colleagues and contemporaries.

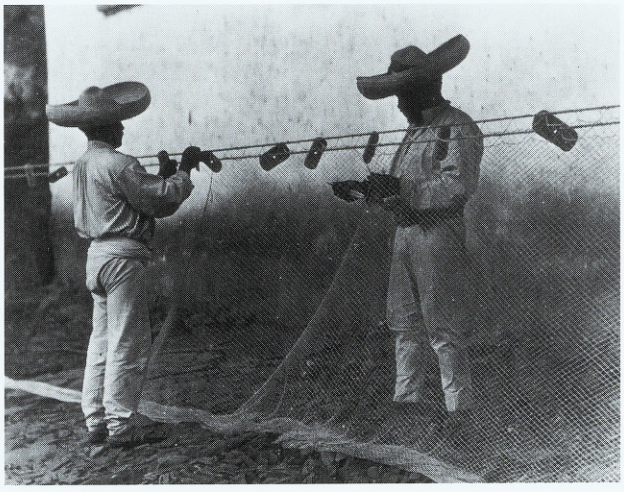
Modotti's political activities and her close ties to revolutionaries led her to imprisonment and eventual expulsion from Mexico in 1930. She lived briefly in Berlin, although she produced few photographs there. She moved to Moscow where she gave up photography and worked full time for the Communist party. She returned to Mexico in 1939 and died in 1942.

Tina Modotti: Photographs represents the collaboration of Martha Chahroudi, associate curator of photographs at the Alfred Stieglitz Center of the Philadelphia Museum of Art, and Sarah M. Lowe, a recognized authority on Modotti. A catalogue, published in conjunction with the exhibition, presents extensive illustrations and an in-depth essay by Lowe. *Available at the MuseumStore.*

The exhibition is made possible by a generous gift from Madonna. Additional support has been provided by The Pew Charitable Trusts and the National Endowment for the Arts. The San Francisco presentation of the exhibition is sponsored by the Esprit Foundation.

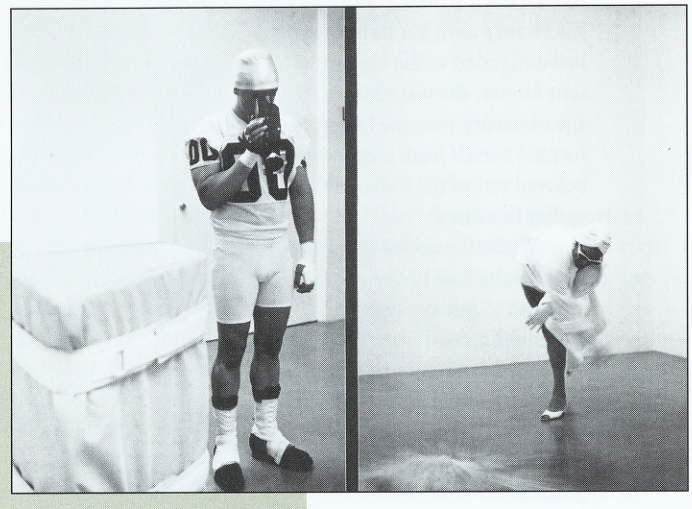
TOP:
Tina Modotti
Edward Weston, 1924
Collection Mr. and Mrs. Steven H. Hammer, Los Angeles

BOTTOM:
Tina Modotti
Fishermen Mending Nets, ca. 1927–29
Collection George Eastman House



MATTHEW BARNEY

Installations: Transexualis and REPRESSIA
Films: Cremaster 4 and Cremaster 1



In the exhibition catalogue *Matthew Barney: New Work,* published in 1991, SFMOMA Curator of Media Arts Robert Riley offered a critical analysis of *Transexualis* and *REPRESSIA,* outlining the innovations that have made this artist one of the most interesting and compelling working today. In SFMOMA's permanent collection, these large-scale installations—which include striking videotapes—explore the relationships between sexuality and sports, anatomy and prophylactics, and refrigeration and heat. In addition Barney's films *Cremaster 4,* 1995, and *Cremaster 1,* 1994, will be screened in the Phyllis Wattis Theater. Excerpts of Riley's essay, "The Expense of Energy," follow.

April 23–August 11
Fourth floor

In the combination of Matthew Barney's installation "facilities" *Transexualis,* 1991, and *REPRESSIA,* 1991, and video related to each, *(action) DELAY OF GAME* and *(action) MILE HIGH Threshold: FLIGHT with the ANAL SADISTIC WARRIOR,* new terrain in sculpture, performance, and video art is encountered. The materials, source mythologies, and television that comprise Barney's multiplex installations create parallel contexts for sexual behavior, athletic prowess, and ambition in art.

Art movements in the latter half of the twentieth century have set traditions and generational precedents for Barney's work: the use of the body as a vehicle in art and a fascination with text and transactional objects by artists in Fluxus and conceptual art introduced performance and visceral materials as expressive media. In the work of Joseph Beuys, Vito Acconci, and Carolee

Schneemann—and more recently, in directions taken by Chris Burden or Marina Abramovic and Ulay—who engaged heroic actions and their connections to the auto-suggestive nature of video, the use of the body as a vessel of perseverance and transcendence is related to Barney's vision. The horror movie genre in modern cinema, with its themes of transformation and threatening amalgamations of man and machine, invites other comparisons, as does an innovation of television that began in 1937—telecast sports. Television's dynamic focus framed and magnified the body in action, in both triumph and defeat. Video's mechanical conveyance afforded the viewer a close vantage point, a proximity so intimate as to make sports programming not only about the game but about the physical and psychological states of the players themselves.

Matthew Barney identifies the dynamic focus of television with the physicality of sculpture and the gallery space itself as art materials of similar metaphysical and narrative potential. His sense of materials and media is fluid and is invested with ambiguities. He exploits the phenomenon of TV transmission, distribution, and reception of sports, and stages rigorous actions for video using his own body. Barney's objects and video imagery articulate a sense of the body and express human traits such as anticipation, fatigue, willpower, and sexuality. In his formal devices of division and symmetry, his interest in the expenditure and recovery of energy, in notions of incline and decline in sex and play, the artist's forms, and linguistic and visual correlatives, can be meaningfully deciphered.

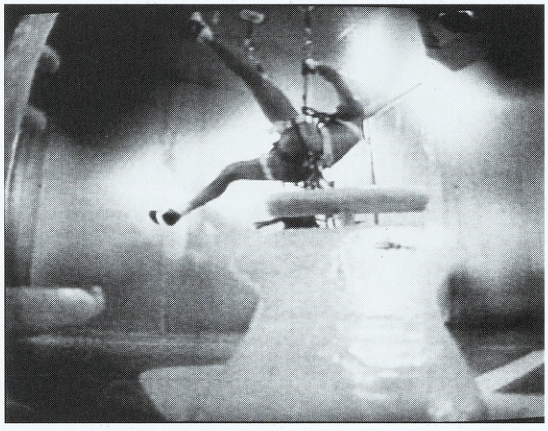
. . . While the comprehension of his work relies on such concerns, it also bears the weight of their interpretations. The unyielding prosthetic appendages and prophylactics typically found in the arena of the laboratory, sports, and sex are avenues for transformation. The association of Barney's sculpture and video with the horror and suspense film genres, and with a mechanical world where similar dichotomies frighten and inhibit, fosters a tension and exhilaration that are at the core of creation in his art.

— Robert R. Riley
SFMOMA curator of media arts

OPPOSITE:
Matthew Barney
(action) DELAY OF GAME, 1991
Video stills
Collection SFMOMA

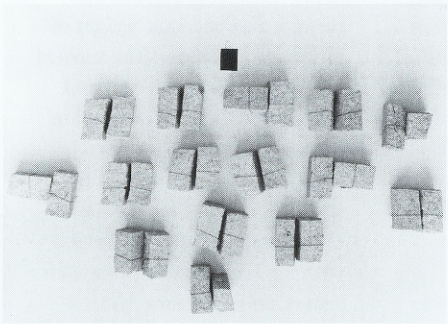
BELOW RIGHT:
Matthew Barney
(action) MILE HIGH Threshold: FLIGHT with the ANAL SADISTIC WARRIOR, 1991
Video still
Collection SFMOMA

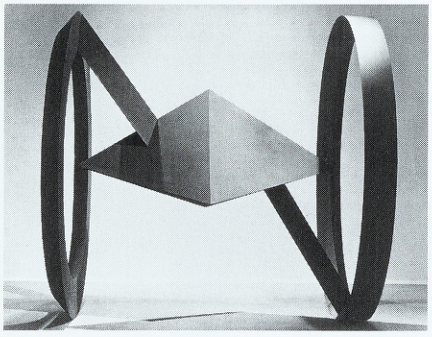
BELOW LEFT:
Matthew Barney
Transexualis, 1991
Installation view
Collection SFMOMA



CUT, CAST, ASSEMBLE:

Contemporary Sculpture from the Permanent Collection





CLOCKWISE FROM ABOVE:
Bruce Nauman
Untitled (Wheels and Suspended Doubt Pyramid 3B), 1978
Collection SFMOMA

Giovanni Anselmo
Grigi che alleggeriscono verso oltramare (Grays Lightening Toward Oltrmare), 1988
Collection SFMOMA
(photo: Ben Blackwell)

Barbara Hepworth
Curved Form (Bryher II), 1944/1961
Collection SFMOMA
(photo: Ben Blackwell)

March 7–June 30
Fifth floor

SFMOMA's significant collection of sculpture includes a number of large-scale works, many of which could not be shown in our previous quarters in the War Memorial Veterans Building. The expansive, open space of the new Museum's fifth floor offers a perfect setting for exhibiting some of these extraordinary works, sixteen of which will appear in *Cut, Cast, Assemble: Contemporary Sculpture from the Permanent Collection.* Of special note is that this exhibition will be the first since the opening of the new building in which the fifth floor will be seen without internal walls, fully revealing the grand sweep of the Museum's uppermost space.

All of the works in this presentation were created after 1960; however, as SFMOMA Elise S. Haas Chief Curator and Curator of Painting and Sculpture Gary Garrels selected works for the exhibition, he focused on those that convey the traditions of sculpture and its processes.

Representing the classical technique of casting are works by English artists Henry Moore, Barbara Hepworth, Barry Flanagan, and Anish Kapoor and the Italian Giulio Paolini and German artist Günther Förg.

Stone cutting and carving are represented in works by Italian sculptors Luciano Fabro and Giovanni Anselmo. The innovation of constructivist assemblage pioneered in the early twentieth century here is continued in works primarily by Americans Alexander Calder, Louise Nevelson, Mark di Suvero, and Bruce Nauman, as well as Italian Luciano Fabro and English artist Richard Deacon. A recent work by the American conceptualist Lawrence Weiner relates to a range of sculptural practices through a richly evocative and playful use of language.

The exhibition is not intended to be a survey of contemporary sculpture; rather it showcases

works from the collection seldom seen or which could not be shown previously. In addition a number of recent gifts to the collection are presented for the first time, including important sculptures by Calder, Nevelson, Moore, Förg, and Weiner, which signal the Museum's efforts to strengthen the sculpture collection in its new facility. In tandem with the exhibition, other works of contemporary sculpture from the collection are on view in the Museum's fourth floor galleries.

Cut, Cast, Assemble: Contemporary Sculpture from the Permanent Collection is made possible by Shawn and Brook Byers, Robin and Ned Gates, Linda and Jon Gruber, Phyllis and Stuart Moldaw, and Roselyne and Richard Swig, with additional assistance from McCuthchen, Doyle, Brown & Enersen.

TOP:
Barry Flanagan
Leaping Hare on Crescent and Bell, 1983
Collection SFMOMA
(photo: Ben Blackwell)

BOTTOM:
Paul Klee
Fata Morgana zur See
(Fata Morgana on the Sea), 1918
Extended loan of Carl Djerassi

Toward Abstraction:
THE ART OF PAUL KLEE

Through June 23
Second floor

From figurative works to landscape, this exhibition, organized by SFMOMA Curatorial Assistant Margaret J. Lee, illustrates the artist's experimentation with abstract art, one of the foremost movements of the modernist era. Presenting approximately twenty works and covering the years 1914 to 1940, this presentation begins with Klee's Cubist-inspired works of the 1910s and includes geometric drawings he executed while he was teaching at the Bauhaus. *Toward Abstraction: The Art of Paul Klee* is comprised of generous extended loans from Carl Djerassi and the Djerassi Art Trust, the holdings of which represent one of the most impressive collections of Klee works on the West Coast, and works from the Museum's permanent collection. The exhibition is supported by Mrs. Clayton McCauley.

The Maya Deren film series was organized by Robert R. Riley, SFMOMA curator of media arts, with series co-curator Bill Nichols, professor of cinema at San Francisco State University and author of *Blurred Boundaries: Questions of Meaning in Contemporary Culture; Representing Reality: Issues and Concepts in Documentary; Movies and Methods,* and others. Below, the curators offer their insights on the series.

MAYA DEREN:

Her Radical Aspirations and Influences in the Film Avant-garde

ABOVE:
Maya Deren
*A Study in Choreography for Camera,*1945
Film still

OPPOSITE:
Maya Deren
Ritual in Transfigured Time, 1946
Film still

April 12–May 19
Phyllis Wattis Theater

These six repeating programs of film feature the complete works of Maya Deren (1917–1961). Deren's films, made between 1943 and 1948, together with her appearances and writings, inaugurated the rise of the American avant-garde cinema. Each program connects work by Deren with earlier, surrealist film (Man Ray, Jean Cocteau) and later, American independent film (Kenneth Anger, James Broughton, Marie Mencken) to clarify her central position and radiant influence.

Deren gave a distinctly female cast to decidedly modernist concerns. She explored the potential of cinema as a "vertical," or poetic, medium as much as any filmmaker before or since. Deren worked from the emotional tonalities of anxiety, crisis, despair, alienation, and self-doubt to create cinematic poems that often recounted a woman's journey of exploration and self-discovery. She emphasized the multiple subjectivities (and bodies) of a single person, the embodied presence (and power) of the camera, and the vitality (and mystery) of motion itself. Aspects of her style and explorations stem from the French experimental cinema, the Surrealist movement, and from the modern dance of Martha Graham, Valerie Bettis, and Katherine Dunham, among others. Her achievement echoes in the work of the film artists selected to accompany the six completed films of Maya Deren (as well as her unfinished work, *The Divine Horseman).*

Maya Deren's aspirations for cinema and art extended beyond her creative accomplishments. She founded the Creative Film Society, raised funds, and awarded grants to other filmmakers. Amos Vogel's *Cinema 16* and Jonas Mekas' *The Filmmakers Cooperative* carried on her pioneering efforts to establish an enduring, institutional framework for an art cinema. Her collaborators, supporters, and colleagues were the most influential avant-garde of the mid-century. Her fascination with subjective reality, imagination, and the subconscious characterizes not only her work but the avant-garde and independent cinema since. The elements of sexual, racial, and cross-cultural exploration that Deren introduces have since become even more prominent, if not central, to the continuing tradition of American independent cinema. With a camera of astonishing virtuosity and psychologically rich images of liquid black and shimmering white, Deren created in her work the control of space, time, and incident, which produces for her audience an experience of the immediate and the transformational with lucid and visionary magic.

—Bill Nichols and Robert Riley

Repertory film series at SFMOMA are supported by the Susan Wildberg Morgenstein Fund.

FILM SCHEDULE

Films in this series will be screened in the Phyllis Wattis Theater. Tickets are $7 adults; $3.50 students and seniors (includes Museum admission). Members may pick up complimentary tickets at the Members' desk.

Friday and Sunday • April 12, 14, 19, 21

2 p.m.
SURREALIST ALLUSIONS
Man Ray, *L'Etoile de mer* (The Star of the Sea), 1928 (15 min)
Maya Deren, *Meshes of the Afternoon,* 1943 (14 min)
Jean Cocteau, *Le Sang d'un poête* (Blood of a Poet), 1930 (72 min)

4 p.m.
MODERN
Sara Kathryn Arledge, *Introspection,* 1946 (7 min)
Maya Deren, *Ritual in Transfigured Time,* 1946 (15 min)
James Broughton and Sidney Peterson, *The Potted Psalm,* 1946/47 (25 min)
John and James Whitney, *Exercises #1–5,* 1943–45 (30 min)**

Friday and Sunday • April 26, 28; May 3, 5

2 p.m.
POETICISM
Maya Deren, *A Study in Choreography for Camera,* 1945 (3 min)
Stan Brakhage, *The Way to Shadow Garden,* 1954 (10 min)
Stuart Sherman, 16 Short Films, 1977–81 (30 min)
James Broughton, *Mother's Day,* 1948 (22 min)

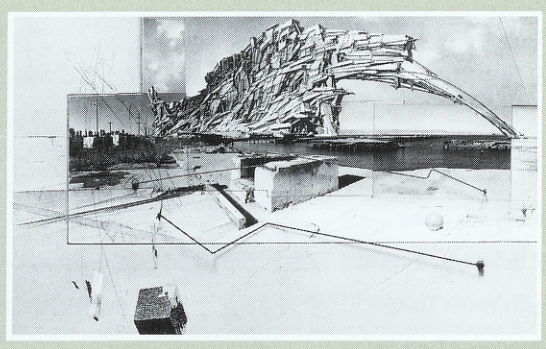
4 p.m.
BODY AND MOTION
Walter Strate with Valerie Bettis, *The Desperate Heart,* 1951 (12 min)
Maya Deren, *The Very Eye of Night,* 1959 (15 min)
Maya Deren, *Meditation on Violence,* 1948 (10 min)
Ed Emshwiller, *Lifelines,* 1960 (7 min)
Stan Brakhage, *The Act of Seeing with One's Own Eyes,* 1971 (32 min)*

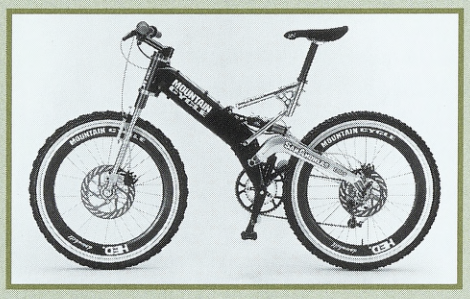
Friday and Sunday • May 10, 12, 17, 19

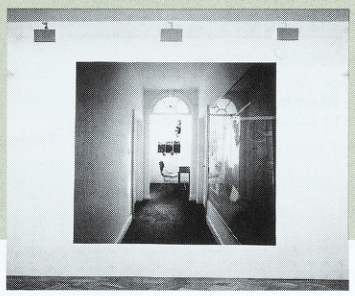
2 p.m.
SEXUALITY
Maya Deren, *At Land,* 1944 (14 min)
Kenneth Anger, *Fireworks,* 1947 (15 min)
Sara Kathryn Arledge, *What Is a Man,* 1957 (13 min)
Barbara Hammer, *Multiple Orgasm,* 1977 (10 min)*
Germaine Dulac, *La Souriante Madame Beudet* (The Smiling Madame Beudet), 1923 (40 min)

4 p.m.
DOCUMENT
Jean Rouch, *Tourou et Bitti,* 1967 (8 min)**
Gregory Bateson and Margaret Mead, *Trance and Dance in Bali,* 1951 (20 min)
Maya Deren, *Divine Horseman—The Living Gods of Haiti,* 1977 (52 min)

**Contains graphic or sexually explicit imagery; viewer discretion advised.*
***Program subject to change*







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From Matisse to Diebenkorn: Works from the Permanent Collection of Painting and Sculpture

Ongoing
Second floor
An extensive presentation of painting and sculpture from 1900 to 1980

Supported by American Airlines, the Modern Art Council of SFMOMA, and the National Endowment for the Arts, a Federal agency

▲

Wild Design: Designs for the Wild

Through April 21
Second floor
Some of the fantastic—even otherworldly—yet thoroughly practical designs created for outdoor adventure

▲

Lebbeus Woods: The Bay Area Project

Through April 21
Second floor
A set of drawings by Lebbeus Woods that takes a visionary approach to the problem of design in an earthquake-prone area

▲

New Work: Richard Hamilton, Site-Referential Paintings

Through May 5
Third floor
Eleven new works created by this seminal British artist that extend his exploration of trompe l'oeil views of domestic interior environments

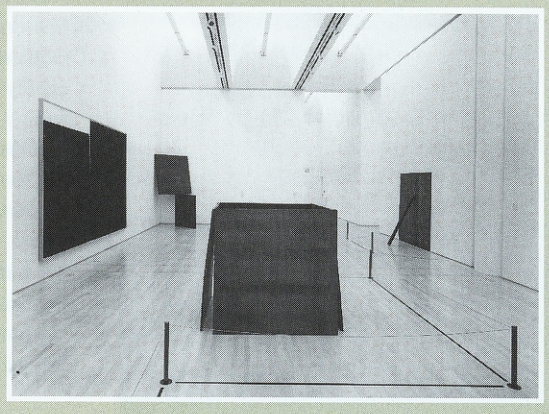
Made possible through the support of SFMOMA's Collectors Forum

Henri Matisse
Corsican Landscape,
1899
Collection SFMOMA
(photo: Ben Blackwell)

Mountain Cycle,
San Andreas, 1995;
Robert Reisinger,
Designer

Lebbeus Woods
Quake City, 1995
(photo: Ben Blackwell)

Richard Hamilton
Passage, 1995
Courtesy Anthony d'Offay Gallery, London



ADV
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▲

Picturing Modernity: Photographs from the Permanent Collection

Ongoing
Third floor
A selection from SFMOMA's distinguished collection of photography

▲

Steina and Woody Vasulka: Machine Media

Through March 31
Fourth floor
A survey of these media arts innovators who have created an electronic, visual language and minted new technologies in video

Supported by Elaine McKeon and the National Endowment for the Arts, a Federal agency

▲

System Aesthetics: Works from the Permanent Collection

Through March 31
Fourth floor
Thirty-five works by artists such as John Cage, Doug Hall, and Carolee Schneemann, presented in conjunction with the Vasulka exhibition

▲

Into a New Museum: Recent Gifts and Other Acquisitions of Contemporary Art, Part II

Ongoing
Fourth floor
A series of exhibitions focusing on additions to the permanent collection that were created after 1960

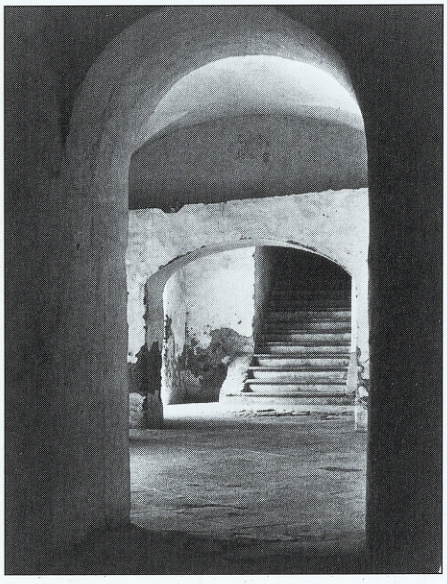
Supported by Bankers Trust Company

Henri Cartier-Bresson
Untitled (Charles Henri Ford), ca. 1932–33
Collection SFMOMA
(photo: Ben Blackwell)

Steina
Allvision, from the series "Machine Vision," 1976
Installation view
(photos: Kevin Noble)

Christopher Wool
Untitled, 1989
Collection SFMOMA
(photo: Ben Blackwell)

Richard Serra
Various works
Installation view
(photo: Ben Blackwell)



ABOVE:
Tina Modotti
Convent of Tepotzoltlán, 1924
Collection the Museum of Modern Art, New York

OPPOSITE:
Richard Hamilton
Ghost of UFA, 1995
Courtesy Anthony d'Offay Gallery, London

ART AND CONVERSATION
Senior citizens and other visitors who are interested in modern art are invited to attend this free slide lecture and docent-led gallery tour that takes place once a month in the lower level lecture room at 11 a.m. Light refreshments are served.

Tina Modotti: Photographs
Sandra S. Phillips, SFMOMA curator of photography
Friday, March 29

Cut, Cast, Assemble: Contemporary Sculpture from the Permanent Collection
John Weber, SFMOMA Leanne and George Roberts curator of education
Friday, April 26

LUNCHTIME LECTURE SERIES
Join us for *Art Sandwiched In* and *Brown Bag*, two popular lecture/luncheon programs cosponsored by the Modern Art Council and SFMOMA docents. For more information, please call the Modern Art Council at 415/357-4127.

Art Sandwiched In
This popular Wednesday lecture/luncheon program is organized by the Modern Art Council. This year's program highlights art, photography, architecture and design in the Bay Area, and Museum exhibitions. Reservations are limited for these catered luncheons held at noon in The Schwab Room on the first floor of the Museum. Series price $120. Individual lecture price $20 SFMOMA members, $25 general admission. For more information, please call the Modern Art Council at 415/357-4127.

A Conversation Inspired by Tina Modotti
Sandra S. Phillips, SFMOMA curator of photography, and Andy Grundberg, director, The Friends of Photography/Ansel Adams Center for Photography
Wednesday, March 27

Phillips and Grundberg will discuss the almost cultlike influence on young photographers of the exiled artist Tina Modotti, whose life and work are equally intriguing and complex.

The Use of Beauty
Kenneth Baker, art critic, *San Francisco Chronicle*
Wednesday, April 24

Some observers of contemporary art wonder what has happened to beauty in art. Kenneth Baker has chosen the above title for his talk on how artists are redefining what is beautiful.

This year's series of seven lunches has been generously underwritten by the First Interstate Bank, Private Client Services.

Brown Bag
The *Brown Bag* series offers presentations for downtown audiences that highlight Museum exhibitions. The noontime lectures are held at The Federal Reserve Bank of San Francisco, Interpretive Center, 101 Market Street, main floor. Bring your lunch, beverages will be provided.

Into a New Museum: Recent Gifts and Other Acquisitions of Contemporary Art, Part II
Michele Kissack, docent
Wednesday, March 27

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection
Frank Marzocco, docent
Wednesday, April 24

The Modern Art Council gratefully acknowledges Mr. Gerhard Michler, Creative International Pastries; The Federal Reserve Bank of San Francisco; Crystal Geyser Water Company; and Mr. Barry Forman, Precise Printing for their continued support of this program.

LECTURES

Making Rooms
Richard Hamilton, artist
Sunday, March 10
1 p.m.
Phyllis Wattis Theater

Richard Hamilton, one of the originators of Pop art, will talk about his SFMOMA exhibition and will discuss the generation of his recent imagery of interior spaces, which he makes by blending painting and digital photography in a unique hybrid. His presentation will feature images projected from a Quantel Paintbox computer like the one used to create the images on view, clarifying the unusual nature of this new work by one of England's most noted artists.

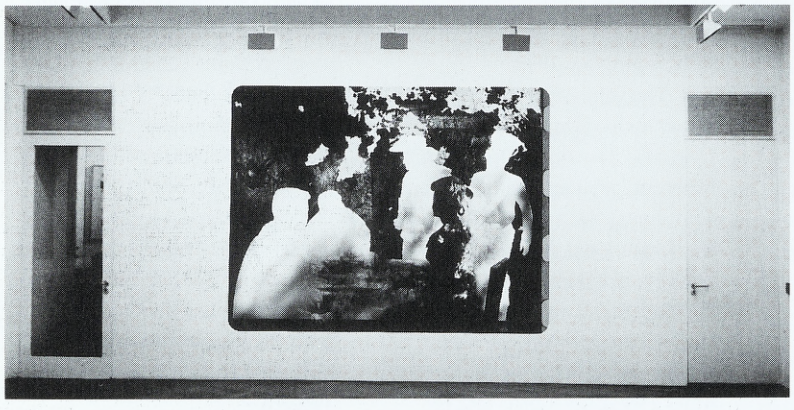
Photography and the San Francisco Art Institute—Good Pictures
Sandra S. Phillips, SFMOMA curator of photography
Thursday, March 14
7 p.m.
Phyllis Wattis Theater

In celebration of the San Francisco Art Institute's 125th anniversary, Sandra S. Phillips will talk about photographers who were noted alumni and faculty. The lecture will focus on local photographers who have made important contributions to the medium, from Group f/64 to contemporary artists.

Tina Modotti's Art, Life, and Times: A Conversation with Sarah M. Lowe and Edward Sullivan
Sarah M. Lowe, noted Modotti scholar, and Edward Sullivan, professor of art history, New York University
Thursday, April 18
7 p.m.
Phyllis Wattis Theater

Lowe, curator of the current exhibition *Tina Modotti: Photographs,* and Sullivan will discuss Tina Modotti's work in the context of modernist photography and Mexican art.

Lecture tickets are $8 general, $4 SFMOMA members, students with ID, and seniors. Tickets may be purchased with cash at the lobby level admissions desk in advance and, depending on availability, on the event date. Tickets may also be purchased through BASS ticket centers or charged by phone (a surcharge will be applied). Lecture-ticket purchase includes Museum admission. For more information, call the Office of Public Programs at 415/357-4102.



AUDIO TOURS

The Gallery Guide, SFMOMA's interactive audio tour, offers instant access to information on more than one hundred works in the Museum's permanent collection. Produced in collaboration with Antenna Theater in Sausalito, the guide supplies lively commentary by SFMOMA's curators, art historians, and critics, and wherever possible, the voice of the artist who created the work. Gallery Guides are available in the Evelyn and Walter Haas, Jr., Atrium.

SELF-TOURING WORKSHOP FOR TEACHERS

High school teachers wishing to self-tour the Museum with their classes or bring students for a tour using SFMOMA's new audio guide must attend a self-touring workshop at the Museum. This workshop will acquaint you with the Museum, its collections and touring procedures; provide materials you can use to prepare your students for their experience at SFMOMA; and explain the options for self-touring. A $30 fee for the workshop will include a packet of take-home materials. Teachers who have completed the workshop will then be able to schedule tours for their classes, *weekday afternoons,* with sufficient chaperones. Four weeks advance notice is required. Group leaders will need to pick up a group tour badge at the Museum on the day of the tour. There will be no admission or fee charged for self-guided tours by teachers who have attended the workshop; however, there will be a modest charge if you choose to use the audio guide. For information regarding self-touring workshops, call 415/357-4095. *Due to the volume of visitors and tours in our new location, the Museum will not accept unscheduled tours.*

Frida Kahlo
Autorretrato con vestido rojo y dorado (Self-Portrait in Red and Gold Dress), 1941
(photo: Centro Cultural/Arte Contemporáneo, A.C.)

SCHOOL AND YOUTH

Teacher Institute

Mexican Painting
Saturday, April 27
9 a.m.–3 p.m.
Lower level lecture room

In conjunction with *Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection*, this institute examines the rich history of modern Mexican painting and San Francisco's historic connection to the Mexican mural movement. Admission is $20. For more information, call the Office of School and Youth Programs, 415/357-4097.

Children's Studio

Miriam de Uriarte
May 18–June 8
Koret Education Center

The Education Department will offer art classes for families with Miriam de Uriarte, founding director of the Berkeley Child Art Institute. The classes are for two- to three-year-olds and their parents. Parents will explore the artistic and perceptual developments in early childhood and, together with their toddlers, discover color and form. Classes meet on consecutive Saturday mornings. The series of sessions is $80 for members, $100 for nonmembers, and includes an introductory lecture on child development and the arts by Ms. de Uriarte (see below). To register, please call the Office of School and Youth Programs, 415/357-4097.

Lecture

Child Development and Art
Miriam de Uriarte
Thursday, May 16
6:30 p.m.
Lower level lecture room
Free with Museum admission

Education programs in conjunction with *Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection* are funded by the Charles and Helen Schwab Family Foundation.

Education programs at SFMOMA are supported by the Telesis Foundation and the Wells Fargo Foundation.

VOLUNTEERS

The new SFMOMA offers diverse and interesting opportunities for volunteers. Positions are available behind-the-scenes working with staff in various Museum departments and in public areas assisting visitors. Volunteers are also needed for special events. Training will be provided. Flexible hours include weekday, weekend, and evening shifts. Please call the Volunteer Office at 415/357-4157.

Thanks to Our Special Volunteers

The volunteer population at SFMOMA is one of many nations, professions, and ages but none are more special than the ten students from Philip and Sala Burton High School. Brought to the Museum through the efforts of their teacher, Janet Nedeau, the students have been active volunteers at SFMOMA since September 1995.

The volunteers are part of the San Francisco Unified School District's "Transition Opportunity Program," which provides students with disabilities an opportunity to learn vocational skills in a natural work environment. At SFMOMA, the students stamp, stuff, seal, and label on a regular on-call basis, sometimes working two or three times a week until their task is finished. Departments benefiting from their hard work to date include Marketing, Development, Membership, the Volunteer Office, and the Collectors Forum.

"The special education students are the most willing of volunteers," says SFMOMA Volunteer Coordinator Lee Humphrey. "Their contribution is invaluable, and they bring to their work a wonderful spirit. SFMOMA is fortunate to have them."

The ten students are Michael Cunningham, Jessica Garcia, Denise Gibson, Margarita Gonzalez, Ingrid Mejia, Imelda Sandoval, Melvenia Thomas, Derek Turner, and Cedrick White. They are accompanied by their teacher, Janet Nedeau, and teacher's aides James McAndrew and Abelardo Vergara.

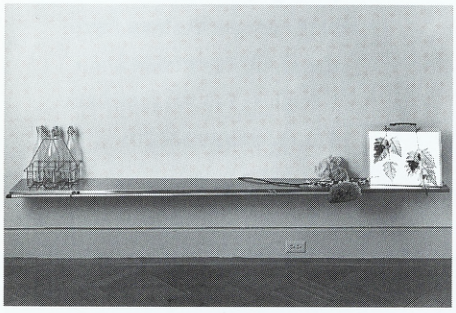
These team-taught classes feature working artists and noted teachers. Each session includes a visit to SFMOMA's galleries for a discussion of original works of art. Classes are held on Saturdays, 9:30 a.m.–12:30 p.m., in the lower level lecture room. Use the Minna Street entrance to the Museum.

LOOKING AT art WITH ARTISTS

Influence and the Working Artist
Maria Porges and Lydia Matthews
Saturday, April 13

Who influences whom? How do ideas and currents in contemporary art flow from one artist to another? Artist/critic Maria Porges and art historian Lydia Matthews will explore what happens to working artists whose friends and colleagues are also artists. Looking at Porges' work and that of other artists in the SFMOMA collection and the Bay Area art world, they will consider how artists influence each other within an art community. Among other kinds of art specifically explored, Porges and Matthews will look at contemporary artists working with image and text, and at the unconventional use of sculptural materials by younger artists working today.

Maria Porges exhibits her work at John Berggruen Gallery and publishes her art criticism in *Artforum*, *Artweek*, and other publications. Lydia Matthews teaches art history and cultural studies at the California College of Arts and Crafts.



Piercing the Veil
Nayland Blake and Renny Pritikin
Saturday, April 20

Nayland Blake is an artist and curator whose objects often blend history, sexuality, and literary references into chilling, enigmatic packages. In this session he will explore the often surprising ways that artists react to one another's work—ways that might defy what we normally think of as artistic influence. Blake will focus on the types of choices that artists make from one work to another and discuss the link between being an artist and learning to read other artists' work in different ways. Through a consideration of works in the Museum's permanent collection, Blake will survey a short history of his own influences and show as well that many of the most important things artists have to say concern the relationships between one work and another.

Renny Pritikin is the artistic director for visual arts at Center for the Arts, Yerba Buena Gardens. His role is that of the chief curator of visual and media arts programs. In that position he has organized such shows as the Center's inaugural exhibition *In Out of the Cold*, as well as *The Art of Star Wars, Fabricators*, and *Eight From South Africa*, among others. He has been a frequent consultant to the NEA and the California Arts Council. He has been honored by awards and fellowships and by the publication of two books of his poetry.

TOP:
Maria Porges
Why We Learn, 1995
Courtesy of John Berggruen Gallery

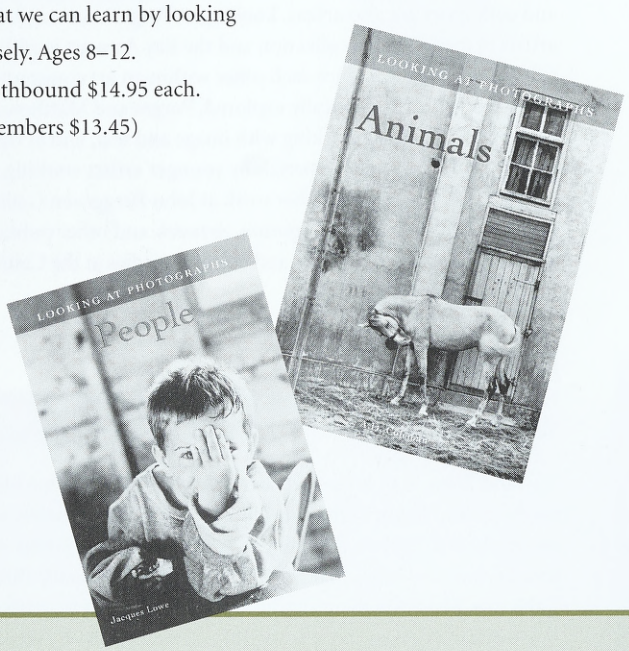
BOTTOM:
Nayland Blake
Device for the Enhancement of Artifice, 1989
Collection SFMOMA
(photo: Ben Blackwell)

Each three-hour course is $35 for members and $45 for nonmembers. Class size is limited. Enclose a self-addressed, stamped envelope and a check payable to SFMOMA and mail to SFMOMA Education Department, 151 Third Street, San Francisco, California 94103-3159.

MUSEUMSTORE

SPRING TITLES

▼ **Looking at Photographs: People** and **Looking at Photographs: Animals** bring the world of photography alive for young readers by showing how photos are made, and what we can learn by looking closely. Ages 8–12. Clothbound $14.95 each. (Members $13.45)

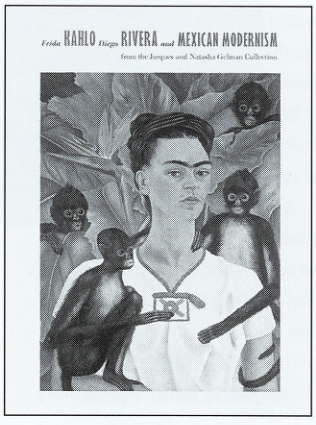


▲ **Tina Modotti: Photographs** is the first comprehensive look at this artist's work. This volume, which accompanies the exhibition, traces her career in Mexico (cut short when she was exiled for her activities in the Communist Party) and is illustrated with over 150 photographs, some of which have never before been reproduced. Clothbound $45. (Members $40.50) Paperback $25. (Members $22.50)

Richard Deacon is a comprehensive survey featuring all of this British sculptor's most important works and includes a large color plate section, three essays, and an interview with the artist. Paperback $29.95. (Members $26.95)

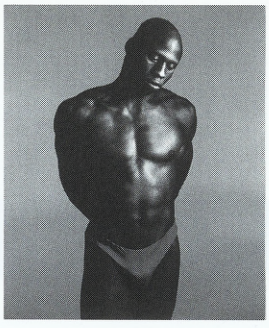
Information Architects: Making the Complex Clear is a groundbreaking book on the new field of information design, especially as it relates to electronic media. Presenting projects by twenty designers, this book shows how construction and presentation of complex material can improve the processes of learning and communication on the "information superhighway." Clothbound $49.95. (Members $44.95)

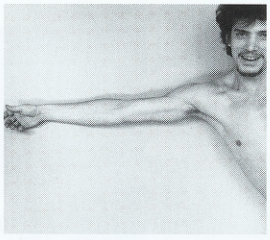
M.F.K. Fisher's translation of Jean Anthelme Brillat-Savarin's classic writing on food **The Physiology of Taste** is accompanied by her lively footnotes and commentaries and by over two hundred illustrations by artist Wayne Thiebaud. This beautiful book is a reproduction of the original Arion Press limited edition and is perfect for lovers of art and food alike. Clothbound $45. (Members $40.50)

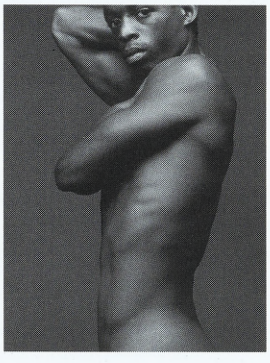


▲ **Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection** is a lavish eighty-page bilingual catalogue (English and Spanish) published in conjunction with the SFMOMA exhibition of the same name. Thirty-six illustrations. Special exhibition price $19.95.

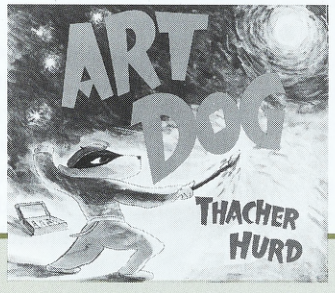
▶ **Robert Mapplethorpe**
An Overview $59.95. (Members $53.95)
The Controversy $89.95. (Members $80.95)
The Catalogue Raissonné $349.95. (Members $314.95)
Three new CD-ROMs about Robert Mapplethorpe present a comprehensive view of this important and controversial artist. **An Overview** presents an engrossing introduction, **The Controversy** is intended for an adult audience, and **The Catalogue Raissonné** presents the artist's entire career and over 2,300 images. All three are available in MAC and PC formats.







▼ Follow **Art Dog,** the masked painter, as he roams the streets of Dogopolis searching for the missing masterpiece the Mona Woofa. Story and pictures by Thacher Hurd. Ages 4–8. Clothbound $14.95. (Members $13.45)



Picasso and Portraiture: Representation and Transformation accompanies the major exhibition at The Museum of Modern Art, New York, and includes over six hundred illustrations and nine essays by major contemporary critics examining Picasso's portraiture. Clothbound $75. (Members $67.50) *Coming in late April.*

Steina and Woody Vasulka: Machine Media is accompanied by an eighty-page catalogue with essays by Robert Riley, Marita Sturken, Maureen Turim and Scott Nygren, and Woody Vasulka. Includes forty color and black- and white-illustrations. Paperback $12.95. (Members $11.65)

Letters from the Avant-Garde presents business ephemera created to promote avant-garde movements between 1909 and 1950. This collection is a typographic portrait of some of the most influential designers of the early twentieth century. Paperback $24.95. (Members $22.45)

Tours and Travel

Join us! The Art Tours and Travel Department offers unique art-filled adventures—exciting international and domestic trips, as well as local "Gallery Going" tours monthly—exclusively for Museum donors and members. All trips, unless otherwise indicated, are led by Program Director Margy Boyd.

CLOCKWISE FROM ABOVE:
Rotunda, Delphi, Greece

The *Panorama*
(photo: Travel Dynamics)

Edinburgh Castle, Scotland
(photo: Reg Butler)

Ancient Civilizations and Contemporary Art: Syria and Jordan
April 15–30, 1996
Extension to Israel:
April 30–May 6, 1996

The early civilizations of Syria and Jordan produced some of the world's oldest cities, the earliest written language, splendid mosques, and a large number of impressive archaeological sites. After a visit to Damascus, travel to the fascinating towns of Palmyra and Aleppo. Highlights include the crusader castle Krak des Chevaliers, beautifully carved columns at Apamea; artists' studios in Damascus; the city of Petra, carved into the salmon-pink rock some 2,300 years ago; the spectacular desert scenery of Wadi Rum; and the Byzantine mosaics at Madaba. In Amman visitors will see collections of contemporary art and spend a final evening at Kan Zaman, a restored Ottoman settlement. An extension to Israel will include four nights in Jerusalem and one night in Tel Aviv. The trip will be led by Middle Eastern scholar and artist Dr. Beatrice St. Laurent and Margy Boyd.

Sold Out

Switzerland: Salute to Mario Botta, Part II
June 11–23, 1996

The trip will include the Basel Art Fair; visits to many private collections, museums, and the studios of such renowned artists as Fishli and Weiss; and tours of the architecture of Mario Botta in Lugano. The trip will be led by Margy Boyd and Christa Ficht.

Scotland and Northern Ireland
August 1–15, 1996

This lovely tour includes visits to Dublin, Calndeboye, and Dunadry in Ireland, and Turnberry and Edinburgh in Scotland. Sites to be visited in Ireland include the historic Russborough House, the Irish Museum of Modern Art, Leixlip Castle, and the Ulster Museum. In Scotland, participants will visit the Glasgow Colourists collection at Blairquhan Castle, other private collections, and the Hunterian Museum. The tour will end in Edinburgh with the spectacular Edinburgh Festival, and visits to the Dunsyre sculpture garden and the National Gallery of Modern Art. The tour will be led by Margy Boyd and Lady Jane Howard.

Pakistan to China: Along the Ancient Silk Road
August 27–September 15, 1996

Following the ancient caravan routes, this tour visits Rudyard Kipling's city of Lahore, Buddhist monuments in the beautiful Swat and Gilgit Valleys, Taxila, and Peshawar in Pakistan. Other highlights include Hunza Valley, designated as legendary Shangri-la, and a route that follows the world's highest and most spectacular highway across the Karakoram and Pamir mountains. Tour participants witness the great Sunday bazaar in Kashgar, Western China; the incredible Buddhist cave paintings at Dunhuang; and the ancient terracotta army in Xian. The trip will be led by William Wu, Ph.D., formerly professor of Asian Art at Dartmouth and Mills colleges, along with Museum supporter Dare Michos.

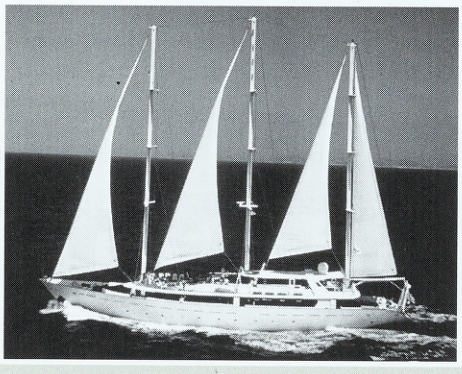
Landlovers' Greece
October 12–26, 1996

This fifteen-day overland tour of Greece offers an intimate view of classical and medieval sites amid beautiful contryside and remote villages. More details to follow. The trip will be led by Museum supporter Dare Michos.

MODERN ART ADVENTURES

Modern Art Adventures offers guided tours for modern and contemporary art lovers. These customized tours of museums, galleries, private collections, artists' studios, and public art installations provide an exclusive opportunity to experience the Bay Area's exciting contemporary art scene. For more information, call Margy Boyd or Jean Halvorsen, Art Tours and Travel Department, 415/357-4193.

For more information on all tours listed, call the Art Tours and Travel Department, 415/357-4190 or 357-4191.



Land-Sea Tour:
Along the Ancient Coast of Turkey
September 28–October 13, 1996

Beginning in Ankara, the capital of Turkey, this tour continues to Cappadocia and the wonderful Goreme Valley to visit remarkable rock-cut villages and elaborately decorated cave churches. The next stop is Konya, capital of the Seljuk empire and home of the Whirling Dervishes. From Konya, we will visit the ancient sites of Side, Aspendos, and Perge on our way to Antalya where we will embark on our private sailing yacht, the *Panorama,* and voyage along the ancient sites of Lycia on Turkey's beautiful southwestern coast. After visiting Bodrum, we disembark in Kusadasi to see Ephesus. From Izmir, we fly to Istanbul for an exciting three-day stay at the brand new Four Seasons Hotel located near the Blue Mosque, Topkapi, and the Grand Bazaar. The tour will be led by Margy Boyd and Semih Adiyaman.

Special Lecture
The Splendors of Turkey
Semih Adiyaman, Turkish lecturer and guide
Thursday, March 7
6 p.m.
Phyllis Wattis Theater

Mr. Adiyaman will give a lecture and slide presentation about this SFMOMA-sponsored adventure to Turkey. Admission is free. For reservations, call 415/357-4190.

HAVING CAKE

AND EATING IT TOO!

ABOVE:
Museum Director John R. Lane with Wayne Thiebaud in front of Just Desserts' cake, which was inspired by Thiebaud's painting *Display Cakes*, and incorporated delightful confectionery reproductions of artist Jeff Koons' *Michael Jackson and Bubbles*, Matisse's *Femme au Chapeau*, and Diego Rivera's *Flower Carrier*.

OPPOSITE:
Gertrude Bleiberg
Barbara in Blue Shoes & Green Stockings, 1979
Collection of Deborah and Jim Jacobson

Thank you to our members and visitors who made the first anniversary of our new building such a success. Over fifteen hundred people attended the January 18 festivities, which featured a fantastic array of SFMOMA-inspired cakes, hors d'oeuvres, and refreshments; live jazz by Dmitri Matheny, and an appearance by artist Wayne Thiebaud. We are grateful for the culinary artistry of ANA Hotel San Francisco, Bix Restaurant, California Culinary Academy, Just Desserts Bakery, Modern Catering, Taste, The Palace Hotel, Marriott Hotel San Francisco, and Orocco East-West Supper Club; the generous contributions of Spinelli Coffee Company, Fioridella Flowers, McCall and Associates, and Crystal Geyser Water Company; and promotional support by the *San Francisco Chronicle* and KBLX 102.9 FM. The Museum would like to extend a special thank you to Mr. and Mrs. Thiebaud, and poster designer Michael Osborne, who participated in the signing of over five hundred anniversary posters. (Posters are still available at the MuseumStore for $15 unsigned.)

MEETINGS AND EVENTS

SFMOMA offers premier space in which corporations and organizations can host private parties, special events, and receptions. The spectacular settings available include the Evelyn and Walter Haas, Jr., Atrium; the adjoining Schwab Room featuring a full-service kitchen; and the fully equipped, 278-seat Phyllis Wattis Theater. Spaces can be adapted to large or small groups: seated dinners for up to six hundred guests; parties and receptions for up to sixteen hundred guests. For information, please call the Meetings and Events Marketing Office at 415/357-4076.

The Rental Gallery is located at Fort Mason in Building A. Hours are Tuesday through Saturday, 11:30 a.m.–5:30 p.m. For more information, please call 415/441-4777.

Exhibitions

In celebration of the 125th anniversary of the San Francisco Art Institute (SFAI), the San Francisco Museum of Modern Art Rental Gallery will present an exhibition of Gertrude Bleiberg and the work of other SFAI alumni who have exhibited at the gallery including Mike Henderson, Michael Almaguer, Tony Ligamari, Kent Roberts, Thomas Nakada, Michael McDowell, Shari Lamenet-Lalonde, Olive Ayhens, Lani Tanaka, Inez Storer, Ann Carter, and Chikako Okada.

Gertrude Bleiberg Retrospective 1970–1996
Rental Gallery Alumni Exhibition
March 6–29
Reception: Wednesday, March 6
5:30–7:30 p.m.

Paintings by Joanna Axtman, Livia Stein, and *Pia Stern*
April 3–May 3
Reception: Wednesday, April 3
5:30–7:30 p.m.

GERTRUDE BLEIBERG

Retrospective 1970–1996

"The paintings of Gertrude Bleiberg, which I have grown to enjoy over ten years, celebrate the triumph of character over fashion. To view her work is to find an artist who confronts the real challenges of art, forsaking the familiar for stranger territory. Gertrude consistently eschews the shackles of the conforming mind, sidesteps the easy wins of shock and nostalgia, and cajoles her robust images to bloom, even explode, with a visceral rollicking sensibility. In the sudden sketch, the tactile print, the unorthodox cut-outs, the richly sensuous oils or acrylics on canvas, Gertrude sinks her hands and heart into the untamed stuff that shapes and colors everyday experience. An anomaly in a milieu of the calculated and the conceptual, Gertrude's work is a celebration of life, exuding both guts and gusto."

— Monroe Hodder
from the exhibition catalogue
Gertrude Bleiberg Retrospective

MODERN ART COUNCIL

Landlubbers' Cruise!
Wednesday, May 8
Aboard the *Crystal Harmony*

Mark your calendars! Please join the Modern Art Council aboard the luxurious *Crystal Harmony* for a poolside luncheon and fashion show. For more information, call the Modern Art Council at 415/357-4127.

Rental Gallery Partnership
The Modern Art Council has launched a new partnership with the SFMOMA Rental Gallery. Modern Art Council representatives are available to come to your home or office and provide personalized assistance with rentals or purchases. To set up an appointment or for more information, please call 415/357-4125.

Contemporary Extension members Celeste Allyene and David Livingston at the 1994 Modern Ball (photo: Laurie Gordon)

CONTEMPORARY EXTENSION

Contemporary Extension is composed of young professionals who share an interest in modern art and take an active role in supporting the Museum through special events such as visits to artists' studios, local galleries, and private collections and special Museum tours. Dues are only $50 per year for an individual or $75 for a couple. To join, you must be a Museum member in the Individual $55 membership category or higher. For information, call Kerri Condron at 415/357-4086.

The Modern Ball
Saturday, May 18
8 p.m.
Evelyn and Walter Haas, Jr., Atrium

Benefactor Party
Saturday, May 18
6 p.m.
Grand Cafe at the Hotel Monaco

Pre-Party Celebration
Thursday, April 11
6–8 p.m.
Harry Denton's Starlight Room

One of the most exciting and successful parties in San Francisco, the fourth biennial Modern Ball will be held in the beautiful Evelyn and Walter Haas, Jr., Atrium of the new SFMOMA. Hosted by Contemporary Extension, the Modern Ball celebrates the presence of contemporary and modern art in San Francisco.

The theme for the 1996 Modern Ball is "Hollywood Hats." Come wearing the hat of one of your favorite movie stars (from any era) or one of your own creation. In addition, unique hats from local artists will be on display.

Modern Ball revelers will enjoy a delicious buffet from local restaurants and hosted cocktails, along with a silent auction and raffle, entertainment, music, and dancing to the tunes of The Transaction Band all night long. (Benefactors can begin the evening with a champagne buffet and live entertainment at the Hotel Monaco.) You'll be delighted by a host of surprises throughout the evening.

Contemporary Extension thanks the Kimpton Group, The Grand Cafe, Harry Denton's Starlight Room, Black Star Premium Lager, Kendall Jackson Winery, Crystal Geyser, *The Bay Guardian,* and Butterfield & Butterfield for their commitment to this year's Modern Ball. Local support is a key component of the event as is strong participation from Museum patrons.

Individual tickets will be sold prior to the event for $50 or at the door for $75. Group tickets are available for six people for $275. For more information, call Kerri Condron in the Office of Contemporary Extension at 415/357-4086. For tickets, call City Box Office at 415/392-4400.

Look for Modern Ball window displays at Cartier, Neiman Marcus, Nordstrom, Shreve and Co., and other stores in the city!

SECA

As one of SFMOMA's seven auxiliaries, the Society for the Encouragement of Contemporary Art initiates exciting, in-depth programs to inform its members about contemporary art. Members receive a monthly newsletter and are invited to attend special lectures and seminars, in addition to visits to collections, art centers, and artists' studios. SECA also provides direct support to the Museum and local art community through competitions and Museum exhibitions such as the SECA Art Award and the SECA Art Award in Electronic Media. For information, call Suzanne Tan at 415/357-4031.

FOTO FORUM

Foto Forum brings together SFMOMA members who have a serious interest in the art of photography. Through its tours, special programs, guest speakers, and other activities, this auxiliary provides the opportunity to learn about the photographic medium in a friendly, social atmosphere. Members receive a quarterly newsletter, and dues support the photography program at the Museum. Membership is $175 (for individuals under 35) or $500 per year. For information, call Marcelene Trujillo at 415/357-4160.

Foto Forum Visits D.C.
Join fellow Foto Forum members on an excursion to our capital for behind-the-scenes tours of private collections and select museums. This three-day trip will take place in April, immediately following the auctions in New York City. For information, call Marcelene Trujillo at 415/357-4160.

Foto Forum Spring Lecture Series
It's What's up Front that Counts: Photography 1963–1990
John Bloom, photo-historian
Saturday, March 2, 9, 16
10 a.m.–noon
Graphic Study Room, lower level

Beginning with the concept of the "credibility gap," coined in 1963, and closing with a look at electronic imaging, this lecture series will focus on photography as a bellwether of culture. The goal of this lecture cycle is to address just what it is that we might be beginning in the process. Course fee is $45 members; $60 nonmembers. For more information, call Marcelene Trujillo at 415/357-4160.

A&D FORUM
SFMOMA's Architecture and Design Forum offers an arena in which both designers and interested lay people can become part of the explorations taking place within the Museum about design and the designed environment. The A&D Forum supports the Museum's Architecture and Design Department, which is the only department dedicated to contemporary design in any major museum on the West Coast.

The A&D Forum places special emphasis on experimental design, such as works that have been inspired by the advent of electronic media; the exurban sprawl; and the landscapes that exist at the intersection of space, technology, and graphics.

Members of the A&D Forum receive invitations to lectures, symposia, and other special events; and a newsletter investigating noteworthy design and designed environments. For information, call Will Temple at 415/357-4025.

Members' Preview
Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection
Wednesday, April 17
6:15–7:30 p.m.: Private reception for Supporting, Contributing, Patron, and Donor Circle members
7:30–10 p.m.: General membership

In celebration of the opening of this exhibition, Museum members are invited to preview the exhibition before it opens to the general public. All current members will receive their invitations by mail and may bring one guest. Please present your invitation or membership card to gain admission. For more information, please call the Membership Office at 415/357-4135.

Change of Address or Lost Card
For changes of address or name, or to replace a lost membership card, please phone the Membership Department at 415/357-4135 and leave your membership ID number along with your updated information and your request will be processed immediately. For questions regarding status and other problems, please leave your ID number along with the nature of your problem and we will return your call within a day.

Reciprocal Membership
Did you know that members contributing $150 or more annually to the Museum become participants in the Reciprocal Membership Program? Reciprocal membership entitles you to benefits at eighteen other museums nationwide including the Guggenheim Museum in New York, High Museum of Art in Atlanta, The Museum of Contemporary Art in Los Angeles, and the Walker Art Center in Minneapolis, to name a few. Reciprocal benefits include free admission to special exhibitions, admission to members' previews, and discounts on purchases made in these museums' art and book stores. For more information, please call the Membership Department at 415/357-4135.

photo: Ian Reeves

Membership Gifts
Give an SFMOMA membership for any occasion—birthdays, anniversaries, and graduations. It's the perfect gift because you are giving so much. Just call the Museum's Membership Department at 415/357-4135, or mail in the membership form on page 31, and we will send all gift recipients a new members' packet with a card announcing your gift.

Join the Grace McCann Morley Legacy Society

ABOVE:
Grace McCann Morley preparing for the Museum's inaugural exhibitions of January 1935

The Grace McCann Morley Legacy Society has been established to honor those donors who have provided for SFMOMA in their estate plans. Members of the Morley Legacy Society receive special benefits, but perhaps the most important one is the knowledge that their future gifts will support the collection, presentation, and interpretation of modern and contemporary art for generations to come. These donors have the unique satisfaction of knowing that their names and their lifetime interest in the Museum will be perpetuated through this legacy commitment.

During her tenure of twenty-three years (1935–1958), Grace McCann Morley transformed a fledgling institution into a leading center of the visual arts. Her vision gave rise to the first solo museum exhibitions of the work of Arshile Gorky, Clyfford Still, Jackson Pollock, Mark Rothko, and Robert Motherwell. Innovative programs such as *Art in Cinema* and the Rental Gallery were introduced under her stewardship, while the permanent collection experienced extraordinary growth through major donations and astute purchases. With a career spanning over six decades, Morley became a legendary figure in the international art community. Grace Morley died in 1985 while preparing to return to SFMOMA to celebrate its fiftieth anniversary. Her own will provided a bequest for her beloved museum.

There are many ways to become a member of the Morley Legacy Society, including

- Creating a bequest provision in your will or living trust
- Making a provision for the Museum in your retirement plan
- Establishing a life income charitable trust
- Donating a life insurance policy
- Giving the remainder interest in your home

If you would like to learn more about estate planning and the Grace McCann Morley Legacy Society, please call Robin Seltzer in the Development Department, 415/357-4088, or complete and return the response form below. We would be pleased to tell you about the benefits shared by this distinguished group of individuals.

CONFIDENTIAL

Please clip and return to

Ms. Robin S. Seltzer
Development Department
SFMOMA
151 Third Street
San Francisco, CA
94103-3159

❍ I have provided for SFMOMA in my estate plan and would like to learn about the Grace McCann Morley Legacy Society.

❍ I would like to know more about the benefits of including SFMOMA in my estate plan.

NAME .....

ADDRESS .....

CITY, STATE, ZIP .....

DAY PHONE EVENING PHONE .....

DONOR CIRCLE

The Trustees of the San Francisco Museum of Modern Art are pleased to acknowledge with appreciation the following members of Donor Circle for gifts made in October and November 1995.

Chairman's Circle • $50,000 and above
Evelyn and Walter Haas, Jr. Fund; Mrs. Paul L. Wattis

Sponsorship Circle • $15,000–$24,999
Mrs. Clayton McCauley

Director's Circle • $10,000 –$14,999
Ann C. Helversen; Jane and Robert L. Kahan; Mr. and Mrs. James D. Klingbeil; Robert M. Moore; Mr. and Mrs. Mervin G. Morris; Mr. and Mrs. Paul H. Stephens; Mr. and Mrs. Alfred S. Wilsey

Curator's Circle • $5,000–$9,999
Mr. and Mrs. John L. Bradley; Mr. and Mrs. Robert D. Haas; Mr. and Mrs. Edmund W. Nash; Kenneth Rainin

Conservator's Circle • $2,500–$4,999
Mr. and Mrs. James R. Compton; Mr. and Mrs. Millard Drexler; Lorrie and Richard Greene; Ronald and Renate Kay; Lois and Fred Pavlow; Mrs. John G. Rogers; Norman and Megan Schultz; Lydia and Doug Shorenstein; Elsa and Stephen Spaulding; Ellis and Ann Stephens

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Mary and Harry Anderson; John Arrillaga; Brigid S. Barton; Kent and Marie-José Baum; Louis de K. Belden; Janice and Thomas Boyce; Mr. and Mrs. Nicholas Boyd, Jr.; Ruth and Tod Braunstein; Patti Brown; Barbara Brenner-Buder and Alan Buder; Erik Charlton; Robert S. Colman; Mr. and Mrs. Leland David; Mr. and Mrs. Aristides Demetrios; Mr. and Mrs. Richard Dirickson; Mr. and Mrs. John R. Farmer; James Ferraro; Jennifer A. Flynn; Mr. and Mrs. Joseph F. Furlong, III; Mrs. Anna G. Gardner; Mr. and Mrs. Sidney Goodwill; Mr. and Mrs. Richard Goodyear; Patricia L. Guard; Tom C. Knutsen and Katie Hall; David L. Harsany; Donald M. Hess; Mr. and Mrs. Charles Kenady; Mrs. Jerrold Kingsley; Mr. and Mrs. Harlan P. Kleiman; John and Kimberly Knight; Mr. and Mrs. Frederick Knoop; Dawn and David Lehmann; Mr. and Mrs. John D. Leland; Maryon Davies Lewis; Mr. and Mrs. John G. Lilienthal; Mr. and Mrs. John M. Lillie; Mr. and Mrs. Peter Lipman; Mr. and Mrs. T. Dixon Long; Mr. and Mrs. Lawrence J. Ludgus; Mr. and Mrs. Edmund B. MacDonald; Elaine and Donald Magnin; T. J. Marten; Henry and Lisille Matheson; Deborah and Karl Matthies; Mr. and Mrs. Anthony P. Meier, Jr.; Mr. and Mrs. Harvie M. Merrill; Stephanie Lynn Mills; Mr. and Mrs. Joseph A. Moore; Stanislav Musilek; Mr. and Mrs. F. Gibson Myers, Jr.; Judith and Michael Nicolai; Nora Norden; Mr. and Mrs. John P. Rohal; Heather and Roberto Rosenkranz; Bernadette Saunders; Barbara L. Schneider; Dana and Gary Shapiro; Robert E. and Joan S. Sinton; Mrs. Henry F. Sirgo; Joan Stepp Smith; Mr. and Mrs. Robert D. Steiner; Mr. and Mrs. John B. Stuppin; Mr. and Mrs. William R. Timken; Henry O. Timnick; Mr. and Mrs. Peter Trethewey; Mr. and Mrs. Stephan Vermut; Marilyn and Murry Waldman; Ralph and Betty Wallerstein; David Golden and Susan Wilner; Megan McNeill Wilson

DONOR COUNCIL

The San Francisco Museum of Modern Art gratefully acknowledges the following members of the Donor Council for gifts made in October and November 1995.

President's Council • $25,000–$49,999
USL Capital

Director's Council • $10,000–$24,999
Fleishhacker Foundation

Curator's Council • $5,000–$9,999
Louise Ackerman Trust

Benefactor's Council • $1,000–$2,499
Saks Fifth Avenue

Sponsorship Circle

Requiring a minimum gift of $15,000, Sponsorship Circle offers donors the opportunity to share in the underwriting of a permanent collection show. Sponsors' names are prominently displayed at the entrance to the exhibition and acknowledged in *SFMOMA News*. For more information, please call Robin Seltzer, associate director of development, 415/357-4088.

KidstArt, the Museum's program of free admission for children under thirteen, is designed to encourage families to visit SFMOMA and to give kids an introduction to the art of our time. The program is made possible through the generosity of GAP Foundation and is available during all regular Museum hours. Participating children receive a special KidstArt button at the admissions desk.

MARCH

SATURDAY, MARCH 2
Lecture Series begins*
It's What's up Front that Counts: Photography 1963–1990
John Bloom
10 a.m.–noon
Graphic Study Room

WEDNESDAY, MARCH 6
Exhibition Opening/Reception
5:30–7:30 p.m.
SFMOMA Rental Gallery

THURSDAY, MARCH 7
Exhibition opens
Cut, Cast, Assemble: Contemporary Sculpture from the Permanent Collection

SUNDAY, MARCH 10
Lecture*
Making Rooms
Richard Hamilton
1 p.m.
Phyllis Wattis Theater

THURSDAY, MARCH 14
Lecture*
Photography and the San Francisco Art Institute—Good Pictures
Sandra S. Phillips
7 p.m.
Phyllis Wattis Theater

THURSDAY, MARCH 21
Third Thursday
6–9 p.m.
Live jazz in the galleries

WEDNESDAY, MARCH 27
Art Sandwiched In*
A Conversation Inspired by Tina Modotti
Sandra S. Phillips and Andy Grundberg
Noon
The Schwab Room

Brown Bag
Into a New Museum: Recent Gifts and Other Acquisitions of Contemporary Art, Part II
Michele Kissack
Noon
The Federal Reserve Bank of San Francisco, Interpretive Center, 101 Market Street, main floor

THURSDAY, MARCH 28
Exhibition opens
Tina Modotti: Photographs

FRIDAY, MARCH 29
Art and Conversation
Tina Modotti: Photographs
Sandra S. Phillips
11 a.m.
Lower level lecture room

SUNDAY, MARCH 31
Exhibitions close
Steina and Woody Vasulka: Machine Media and *System Aesthetics: Works from the Permanent Collection*

APRIL

WEDNESDAY, APRIL 3
Exhibition Opening/Reception
5:30–7:30 p.m.
SFMOMA Rental Gallery

THURSDAY, APRIL 11
Modern Ball Pre-Party Celebration*
6–8 p.m.
Harry Denton's Starlight Room

SATURDAY, APRIL 13
Class*
Looking at Art with Artists: Influence and the Working Artist
Maria Porges and Lydia Matthews
9:30 a.m.–12:30 p.m.
Lower level lecture room

WEDNESDAY, APRIL 17
Members' Preview*
6:15–7:30 p.m.: Private reception
7:30–10 p.m.: General membership

THURSDAY, APRIL 18
Exhibition opens
Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection

Lecture*
Tina Modotti's Art, Life, and Times: A Conversation with Sarah M. Lowe and Edward Sullivan
7 p.m.
Phyllis Wattis Theater

Third Thursday
6–9 p.m.
Live jazz in the galleries

SATURDAY, APRIL 20
Class*
Looking at Art with Artists: Piercing the Veil
Nayland Blake and Renny Pritikin
9:30 a.m.–12:30 p.m.
Lower level lecture room

SUNDAY, APRIL 21
Exhibitions close
Wild Design: Designs for the Wild and *Lebbeus Woods: The Bay Area Project*

TUESDAY, APRIL 23
Exhibition opens
Matthew Barney, Transexualis and REPRESSIA

WEDNESDAY, APRIL 24
Art Sandwiched In*
The Use of Beauty
Kenneth Baker
Noon
The Schwab Room

Brown Bag
Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection
Frank Marzocco
Noon
The Federal Reserve Bank of San Francisco, Interpretive Center, 101 Market Street, main floor

FRIDAY, APRIL 26
Art and Conversation
Cut, Cast, Assemble: Contemporary Sculpture from the Permanent Collection
John Weber
11 a.m.
Lower level lecture room

SATURDAY, APRIL 27
Teacher Institute*
Mexican Painting
9 a.m.–3 p.m.
Lower level lecture room

*Reservations or tickets required

Thursday evenings at SFMOMA receive generous promotional support from the San Francisco Chronicle.

Third Thursday is generously supported by KBLX.

INFORMATION

museum telephone

415/357-4000
TDD 415/357-4154
FAX 415/357-4037

gallery hours

Tuesday, Wednesday & Friday • 11 a.m.–6 p.m.
Thursday • 11 a.m.–9 p.m.
Saturday & Sunday • 11 a.m.–6 p.m.
Monday • closed

admission

Admission tickets are available at the Museum and in advance through BASS tickets at 415/776-1999 or 510/762-BASS.

Adults $7.00
Senior citizens and students with ID $3.50
Members and children under thirteen* Free

The last admission is sold thirty minutes before closing hour.
**Children under thirteen should be accompanied by an adult.*

Free admission for children is made possible through the generosity of Gap Foundation.

Thursday evenings, 6–9 p.m., the Museum offers half-price admission: $3.50 adults, and $1.75 senior citizens and students with ID. 1/2 PRICE

The first Tuesday of every month is free to all, 11 a.m.–6 p.m. FREE

gallery tours

Tuesday through Friday • 11:30, 1:15, 2:30, 3:45
Thursday • 11:30, 1:15, 2:30, 3:45, 6:15, 7:15
Saturday and Sunday • 11:30, 1:00, 2:30

All gallery tours are free of charge.
Meet in the lobby.

museumstore

415/357-4035
Daily 10:30 a.m.–6:30 p.m.
Thursdays • 10:30 a.m.–9:30 p.m.

caffè museo

415/357-4500
Tuesday through Sunday • 10 a.m.–6 p.m.
Thursday • 10 a.m.–9 p.m.
Monday • closed

elise s. haas conservation studio

415/357-4050
Monday through Friday by appointment
11 a.m.–4 p.m.

library

415/357-4120
Tuesday and Wednesday by appointment
11 a.m.–4 p.m.

Museum Membership

The San Francisco Museum of Modern Art is a member-supported, privately funded museum. A membership costs no more than a night on the town, yet its benefits continue throughout the year. Members enjoy many privileges, including unlimited free admission for member and one guest, a bookstore discount, SFMOMA's bimonthly calendar publication, art tour and travel opportunities, and invitations to previews and other special events.

Address membership application to
Membership Department
San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103-3159

Name

Address

City State Zip

Home phone Work phone

Business Affiliation *Do you work for a Matching Gift company? Call your personnel office and possibly double your gift to us. Thank you!*

☐ My check made payable to SFMOMA is enclosed.
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Please indicate how gift card should be signed:

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☐ **$150 Supporting.** Two membership cards, 8 guest passes, reciprocal membership card to 18 other art museums around the country, and invitations to special events.
☐ **$70 Dual Family.** Two individual membership cards, with free admission for children under 16 years.
☐ **$55 Individual.** One membership card.
☐ **$45 Out-of-town.** One membership card (must live more than sixty miles from San Francisco).
☐ **$30 Artist/Teacher.** One membership card (professional resume or proof of employment is required with this application).*
☐ **$20 Senior.** One membership card (for individual senior over 62).
☐ **$20 Student.** One membership card (proof of status is required).*

*Does not include guest privileges

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COVER TOP: Frida Kahlo, *Autorretrato con monos,* (Self-Portrait with Monkeys), 1943; Jacques and Natasha Gelman Collection, Mexico City (photo: Jorge Contreras Chacel)

BOTTOM: Tina Modotti, *Mexican Sombrero with Hammer and Sickle,* 1927; Collection National Gallery of Australia, Canberra Libraries

INSIDE COVER

Rotunda, Delphi, Greece; Rufino Tamayo, *Retrato de Cantinflas,* 1948; Jacques and Natasha Gelman Collection, Mexico City (photo: Laura Cohen); Maya Deren, *Meshes of the Afternoon,* 1943; film still

SFMOMA
151 THIRD STREET
SAN FRANCISCO, CA 94103

ADDRESS CORRECTION REQUESTED

CAFFÈ MUSEO

CAFFÈ MUSEO IS OPEN
Tuesday through Sunday 10 a.m. to 6 p.m.
and on Thursdays from 10 a.m. to 9 p.m.
For more information, call 415/357-4500.

Maya Deren

her radical aspirations and influences in the film avant-garde

Fridays and Sundays • April 12–May 19, 1996 • The Phyllis Wattis Theater

A new film series at the San Francisco Museum of Modern Art celebrates the work of Maya Deren, one of the most compelling filmmakers in the post-World War II avant-garde, as well as other filmmakers who influenced and were influenced by her work.

Friday and Sunday
April 12, 14, 19, 21

Surrealist Allusions • 2 p.m.
- Man Ray, *L'Etoile de mer* (The Star of the Sea), 1928 (15 min)
- Maya Deren, *Meshes of the Afternoon*, 1943 (14 min)
- Jean Cocteau, *Le Sang d'un poète* (The Blood of a Poet), 1930 (72 min)

Modern • 4 p.m.
- Sara Kathryn Arledge, *Introspection*, 1946 (7 min)
- Maya Deren, *Ritual in Transfigured Time*, 1946 (15 min)
- James Broughton and Sidney Peterson, *The Potted Psalm*, 1946/47 (25 min)
- John and James Whitney, *Exercises #1-5*, 1943-45 (30 min)**

Friday and Sunday
April 26, 28; May 3, 5

Poeticism • 2 p.m.
- Maya Deren, *A Study in Choreography for Camera*, 1945 (3 min)
- Stan Brakhage, *The Way to Shadow Garden*, 1954 (10 min)
- Stuart Sherman, *16 Short Films*, 1977-81 (30 min)
- James Broughton, *Mother's Day*, 1948 (22 min)

Body and Motion • 4 p.m.
- Walter Strate with Valerie Bettis, *The Desperate Heart*, 1951 (12 min)
- Maya Deren, *The Very Eye of Night*, 1959 (15 min)
- Maya Deren, *Meditation on Violence*, 1948 (10 min)
- Ed Emshwiller, *Lifelines*, 1960 (7 min)
- Stan Brakhage, *The Act of Seeing with One's Own Eyes*, 1971 (32 min)*

Friday and Sunday
May 10, 12, 17, 19

Sexuality • 2 p.m.
- Maya Deren, *At Land*, 1944 (14 min)
- Kenneth Anger, *Fireworks*, 1947 (15 min)
- Sara Kathryn Arledge, *What Is a Man*, 1957 (13 min)
- Barbara Hammer, *Multiple Orgasm*, 1977 (10 min)*
- Germaine Dulac, *La Souriante Madame Beudet* (The Smiling Madame Beudet) 1923 (40 min)

Document • 4 p.m.
- Jean Rouch, *Tourou et Bitti*, 1967 (8 min)**
- Gregory Bateson and Margaret Mead, *Trance and Dance in Bali*, 1951 (20 min)
- Maya Deren, *Divine Horseman*, 1977 (52 min)

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*Contains graphic or sexually explicit images; viewer discretion advised.

**Program subject to change

Film tickets are $7 adults; $3.50 students and seniors (includes Museum admission). Members may pick up complimentary tickets at the Members' Desk. Program notes on the series will be available at each screening.

Repertory film series at SFMOMA are supported by the **Susan Wildberg Morgenstein Fund.**

For Immediate Release

SFMOMA

January 19, 1996

Contact:
Chelsea Brown
Sandra Farish Sloan
Victoria Sutton
415/357-4170

MAYA DEREN FILM SERIES EXPLORES THE LEGACY AND WORK OF THIS IMPORTANT AVANT-GARDE FILMMAKER

A new film series at the San Francisco Museum of Modern Art (SFMOMA) celebrates the work of Maya Deren, one of the most compelling filmmakers in the post-World War II avant-garde, as well as other filmmakers who influenced and were influenced by her work. The films will be screened Fridays and Sundays from April 12–May 19, 1996, in the Phyllis Wattis Theater (schedule attached). Repertory film series at SFMOMA are supported by the Susan Wildberg Morgenstein Fund.

These six repeating programs of film feature the complete works of Maya Deren (1917–1961) made between 1943 and 1948. Each program offers one or more of Deren's films in conjunction with other filmmakers working in similar styles or exploring comparable themes, such as surrealism, modernism, sexuality and the documentary film genre. This thoughtful series includes the work of Man Ray, Jean Cocteau, Kenneth Anger, James Broughton, Marie Mencken and others, demonstrating the wide-ranging influence of Deren on this medium.

Maya Deren: Her Radical Aspirations and Influences in the Film Avant-garde was organized by Robert R. Riley, SFMOMA curator of media arts, and Bill Nichols, professor of cinema at San Francisco State University and author of *Blurred Boundaries: Questions of Meaning in Contemporary Culture; Representing Reality: Issues and Concepts in Documentary; Movies and Methods* and others. In an essay about the series, the curators wrote, "Deren gave a distinctly female cast to decidedly modernist concerns. She explored the potential of cinema as a 'vertical,' or poetic, medium as much as any

more

filmmaker before or since. Deren worked from the emotional tonalities of anxiety, crisis, despair, alienation, and self-doubt to create cinematic poems that often recounted a woman's journey of exploration and self-discovery. She emphasized the multiple subjectivities (and bodies) of a single person, the embodied presence (and power) of the camera, and the vitality (and mystery) of motion itself. Aspects of her style and explorations stem from the French experimental cinema, the surrealist movement, and from the modern dance of Martha Graham, Valerie Bettis; and Katherine Dunham, among others.

. . . Her collaborators, supporters and colleagues were the most influential avant-garde of the mid-century. Her fascination with subjective reality, imagination and the subconscious characterizes not only her work but the avant-garde and independent cinema since. The elements of sexual, racial and cross-cultural exploration that Deren introduces have since become even more prominent, if not central, to the continuing tradition of American independent cinema. With a camera of astonishing virtuosity and psychologically rich images of liquid black and shimmering white, Deren created in her work the control of space, time and incident, which produces for her audience an experience of the immediate and the transformational with lucid and visionary magic."

* * *

SFMOMA's new building, located at 151 Third Street between Mission and Howard streets, was designed by Swiss architect Mario Botta in association with Hellmuth, Obata & Kassabaum, Inc. (HOK), San Francisco, the architect of record. The $62 million museum was made possible by the New Museum Campaign, a $95 million capital fund-raising effort consisting primarily of private donations, which funded the construction and a $33 million endowment.

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from the San Francisco Publicity and Advertising Fund/Grants for the Arts program and the National Endowment for the Arts, a Federal agency.

Visit our web site at http://www.sfmoma.org.

\# \# \#

Maya Deren: Her Radical Aspirations and Influences in the Film Avant-garde

Film Schedule

Films in this series will be screened in the Phyllis Wattis Theater. Admission is $7 (includes Museum admission). Program notes on the series will be available at each screening.

Friday and Sunday
April 12, 14, 19, 21
2 p.m.
Surrealist Allusions
Man Ray, *L'Etoile de mer* (The Star of the Sea), 1928 (15 min)
Maya Deren, *Meshes in the Afternoon*, 1943 (14 min)
Jean Cocteau, *Le Sang d'un poête* (The Blood of a Poet), 1930 (72 min)

4 p.m.
Modern
Sara Kathryn Arledge, *Introspection*, 1946 (7 min)
Maya Deren, *Ritual in Transfigured Time*, 1946 (15 min)
James Broughton and Sidney Peterson, *The Potted Psalm*, 1946/47 (25 min)
John and James Whitney, *Exercises #1–5*, 1943–45 (30 min)*

Friday and Sunday
April 26, 28; May 3, 5
2 p.m.
Poeticism
Maya Deren, *A Study in Choreography for Camera*, 1945 (3 min)
Stan Brakhage, *The Way to Shadow Garden*, 1954 (10 min)
Stuart Sherman, *16 Short Films*, 1977–81 (30 min)
James Broughton, *Mother's Day*, 1948 (22 min)

4 p.m.
Body and Motion
Walter Strate with Valerie Bettis, *The Desperate Heart*, 1951 (12 min)
Maya Deren, *The Very Eye of Night*, 1959 (15 min)
Maya Deren, *Meditation on Violence*, 1948 (10 min)
Ed Emshwiller, *Lifelines*, 1960 (7 min)
Stan Brakhage, *The Act of Seeing with One's Own Eyes*, 1971 (32 min)

more

Friday and Sunday
May 10, 12, 17, 19
2 p.m.
Sexuality
Maya Deren, *At Land*, 1944 (14 min)
Kenneth Anger, *Fireworks*, 1947 (15 min)
Sara Kathryn Arledge, *What Is a Man*, 1957 (13 min)
Barbara Hammer, *Multiple Orgasm*, 1977 (10 min)
Germaine Dulac, *La Souriante Madame Beudet* (The Smiling Madame Beudet) 1923 (40 min)

4 p.m.
Document
Jean Rouch, *Tourou et Bitti*, 1967 (8 min)*
Greg Bateson and Margaret Mead, *Trance and Dance in Bali*, 1951 (20 min)
Maya Deren, *Divine Horseman*, 1977 (52 min)

**Program subject to change*

BILL NICHOLS
240 DICKENS WAY
SANTA CRUZ, CA 95064

Dear Terry Cannon,

Perhaps the museum has already sent this but I wanted to thank you for your help. I interviewed Sara Kathryn several times & last heard she was here in Hillhaven. Is she still there? I still haven't written up the larger project for which I interviewed her; do you have her documents & papers, & copies of films/paintings?

Thanks again for your help

Sincerely

Bill Nichols

Maya Deren

Her Radical Aspirations and Influences in the Film Avant-garde

APRIL 12–MAY 19, 1996 • SAN FRANCISCO MUSEUM OF MODERN ART

This film series was co-organized by Robert R. Riley, SFMOMA curator of media arts, and Bill Nichols, professor of cinema at San Francisco State University and author of *Blurred Boundaries: Questions of Meaning in Contemporary Culture; Representing Reality: Issues and Concepts in Documentary; Movies and Methods* and others. The six programs include films that had an undeniable influence on Maya Deren, and films made subsequently but in direct relation to her work. Her fascination with subjective reality, imagination, and the subconscious characterizes not only her work but the avant-garde and independent cinema since. The elements of sexual, racial, and cross-cultural exploration that Deren introduces have since become even more prominent, if not central, to the continuing traditions of American independent cinema.

The Museum's commitment to film as an artist's medium first began in 1936 with the presentation of motion pictures as a modern art form. In 1946 this interest was further expanded into the popular *Art in Cinema* program, which lasted until 1978 when, due to space restrictions at the Museum's old building, it was discontinued. With the establishment of a curatorial department for media arts in 1987, along with the construction of a new museum facility equipped with a theater for film and video screenings, SFMOMA renews its commitment to the presentation of experimental film, historic surveys, and thematic exhibitions.

Repertory film series at SFMOMA are supported by the Susan Wildberg Morgenstein Fund. Special thanks to the following individuals and organizations for their assistance with the organization of *Maya Deren: Her Radical Aspirations and the Influences in the Film Avant-garde*: Bill Nichols; Suzanne Feld; Mark Franco; Catherine Soussloff; Robert Haller, Anthology Film Archives; Dominic Angerame and David Jones, Canyon Cinema; Murray Glass, Em Gee Film Library; M.M. Serra, Film-makers Cooperative; Marilyn Mancino, Film Circulation, The Museum of Modern Art, New York; Madeleine M. Nichols, Dance Collection, New York Public Library for Performing Arts; Women Make Movies; Blaine Allen, Department of Film Studies, Queens University (Canada); Hal Layer, San Francisco State University Audio Visual/ITV Center; William Moritz; Michael Friend, Academy of Motion Pictures Arts and Sciences; Steve Finch; University of California at Berkeley Extension Media Center; Nancy Schmidt; Terry Cannon; Amy Warnecke; and Carol Nakaso.

Some facts: Elenora Derenkowsky is born in Kiev in 1917. In 1922 her parents flee to the United States during a series of pogroms in the Ukraine. Precocious, she writes poetry, marries Gregory Bardacke, a student activist at Syracuse University, moves to New York City, serves as national secretary of the Young People's Socialist League (YPSL), divorces Gregory, completes her bachelor's at New York University (1936), earns a master's in English literature at Smith College (1939) and takes on freelance jobs that lead to a secretarial position with African-American dancer and choreographer, Katherine Dunham. She tours with Dunham's road show of *Cabin in the Sky* (1941) and meets Alexander Hammid in Los Angeles. They marry, she publishes photographs not unlike those of Tina Modotti, and together with Hammid, makes *Meshes of the Afternoon* (1943). At this point Deren changes her name from Elenora to Maya, the Hindu word for illusion.

Deren and Hammid join the European émigré art scene in Greenwich Village, meeting a number of the people who appear in *Ritual in Transfigured Time* through Anaïs Nin. Deren writes articles, publishes photographs, gains a reputation for her original, handmade clothes; her flamboyant, curly hair; and her fierce convictions. In 1946, after distributing her films to colleges on her own, she books the Village's Provincetown Playhouse for a major public exhibition titled "Three Abandoned Films"—a showing of *Meshes of the Afternoon*, *At Land*, and *A Study in Choreography for Camera*. Her successful public screening inspires the formation of Cinema 16, the most successful film society of the 1950s. Also in 1946 she wins the first Guggenheim fellowship for filmmaking, writes her most sustained theoretical essay, *An Anagram of Ideas on Art, Form and Film*, and begins preparations for a film on Haitian Vodoun dance which she will never complete.

Throughout the 1950s Deren devotes increasing energy to the cause of avant-garde cinema and forms the Creative Film Foundation to spur further work. Sara Kathyrn Arledge is one of the first award winners, followed by Stan Brakhage, Robert Breer, and Shirley Clarke. Deren dies in 1961 of a massive cerebral hemorrhage, a consequence, possibly, of a long-term dependence on amphetamines and sleeping pills prescribed by Dr. Max Jacobson, an arts-scene doctor notorious for doing so.

Such facts give rise to a legendary figure: Maya Deren, pioneer of the American avant-garde and feminist inspiration.

As legend, Maya Deren did not contribute to an existing film movement but galvanically launched a new one. Others proceeded her (like the Whitney brothers, Mary Ellen Bute, or Sara Kathyrn Arledge) but only Maya Deren publicly, insistently proclaimed the need for a new art cinema and envisioned the conceptual and material means to build one. (Some described her as intimidating, threatening, too aggressive, qualities that, in a male leader might easily be called compelling, relentless, and impassioned.) For the first public screening she not only rented the

Playhouse, but also screened her work on her living room wall for critics like James Agee and Manny Farber. Contemporary avant-garde filmmakers or video artists who describe and define their own work in written commentary, tour and lecture, and self-distribute their work as well as support themselves with fees and grants follow in Deren's footsteps.

The facts do not contradict the mythic legend of Maya Deren. But the relation between the filmmaker of fact and the woman of legend has its complexities. Historical fact supports a legend that overshadows these very facts in a condensed, evocative, more spectacular (and less fully historical) version of themselves. The relationship between legend and fact is similar to that of a dream to its originating instance in reality. The legendary status of Maya Deren as artist also clashes in particularly complicated ways with how Deren both perpetuated this myth of the visionary hero while also playing down the central role of the cult of personality, or authorship, in her actual work. Her choice of film as a medium contributed to this complication since it allowed her to escape the fetishization of the signed, authenticated original in favor of mechanically reproducible art works (films) a form many have noted approximates the function of magic, myth and ritual in other cultures. Deren's philosophy of art, with its de-emphasis on individual psychology and stress on ritual, stands in tension with her promotion of art. Her philosophy, or aesthetics, continue to be underappreciated while her legendary status as a pioneer and promotional force seems to fit more comfortably with the realities of the modern art market and the making of individual reputations.

Deren acted the role of a cinematic Prometheus, stealing the fire of the Hollywood gods for those the gods refused to recognize. She, too, was punished for her defiance. Deren's remarkable accomplishments became mostly forgotten by the early 1970s, obscured first by a new Beat sensibility that valued an irreverence and spontaneity inimical to the precision of Deren's thought and filmmaking, and then by "structural films" that shared the formal preoccupations of modern painters and musicians incompatible with Deren's interest in actual social practices and their ritual base. In the late 1950s and early sixties the rise of cinema verité and the observational mode of documentary gave new vitality to the very form—documentary—that Deren had criticized most sharply. When the first generation of contemporary film scholars entered the academy in the early 1970s, French poststructuralism and Lacanian psychoanalysis dominated the critical terrain: Deren's rejection of psychoanalytic interpretation and Surrealist method did not recommend her for attention.

Even more than her films, Maya Deren's writings became lost to succeeding generations. (They, too, did not conform to the prevailing norms.) And yet her writings, especially *Divine Horsemen: The Living Gods of Haiti* (1947), and *An Anagram of Ideas of Art, Form and Film* (1946), and short essays like "Cinematography: The Creative Use of Reality" (1945), represent a brilliant body of work comparable to that of Sergei Eisenstein, Dziga Vertov, Jean-Luc Godard, and Trinh T. Minh-ha. Other pieces, such as her brief (unpublished) essay on fashion, "Psychology of Fashion," foreshadow, with a distinctly feminist cast, the kind of analysis later brought to everyday life and social practices by writers like Roland Barthes.

Deren's passionate sense of social commitment and moral purpose separates her from the detached, ironic attitude of her Surrealist and Dadaist predecessors; from the cool, camp, or hip attitudes of her Beat successors; and from the "fly on the wall" aesthetic of cinema verité practitioners. For her the pursuit of art stemmed from a moral imperative: "No one who presumes to treat of profound human values is exonerated from a moral responsibility for the negative action of failure, as well as the positive action of error." (*An Anagram of Ideas on Art, Form and Film*, 1946).

Deren's sense of the moral obligations of the artist stem from the same beliefs that propelled her into the political arena in the 1930s as a dedicated YPSL member and Trotskyite. Not content with a sideline role, in 1937 she co-authored and presented to Socialist Party convention members an analysis of the USSR calling it a model of "feudal industrialism" rather than a worker's state. The response was derisive. Here was a flamboyantly dressed young woman contradicting the views of seasoned male activists two and three times her age. Her speech became the butt of ironic asides and dismissive jokes. This experience replicated itself in 1953 at a Cinema 16 symposium on "Poetry and the Film" where Deren claimed that film works on two axes: a horizontal, narrative axis of character and action, and a vertical, poetic axis of mood, tone, and rhythm (a theory film scholars later recognized as comparable to the linguistic theory of Roman Jacobson). This simple claim, however, befuddled her older, male "superiors." Deren had entered an overwhelmingly male arena rather than move toward a feminist alternative. She fought for her own space within it, but others defined the terms of debate and, when it suited them, chose to disregard her intervention.

Deren defied categorization. She was neither feminine in the demure sense nor a feminist in the modern sense. She actively contributed to her own legendary status less to advance a myth of herself as artist than to promote a common cause. (She withheld acting credits from her films and took offense when James Agee wrote about her appearance in her own films as though it were self-serving.) In fact Deren's attraction to Vodoun possession ceremonies, to dance, play, games, and, especially, ritual stemmed from a belief in the vital necessity to decenter our notions of self, ego, and personality. She used both herself and Rita Christiani as the interchangeable protagonists of *Ritual in Transfigured Time* because she wanted to address ritual aspects of journey, quest, and discovery that were more social and collective than personal. She wrote compellingly about this goal, one that undercuts the very legend of "Maya Deren," in *An Anagram of Ideas* (1946):

The ritualistic form treats the human being not as the source of the dramatic action, but as a somewhat depersonalized element in a dramatic whole. The intent of such depersonalization is not the destruction of the individual; on the contrary, it enlarges him beyond the personal dimension and frees him from the specializations and confines of personality. He becomes part of a dynamic whole which, like all such creative relationships, in turn, endows its parts with a measure of its larger meaning.

We have dedicated this film series to endowing Maya Deren, as fact and as legend, with this larger meaning.

Bill Nichols

I. SURREALIST ALLUSIONS

L'Étoile de mer (Starfish), 1928
Meshes of the Afternoon, 1943
Le Sang d'un poète (The Blood of a Poet), 1930

Meshes of the Afternoon launched Maya Deren's filmmaking career and remains the most widely shown American avant-garde film. Its proximity to the mainstream genres of domestic melodrama and film noir lends it an air of accessibility. At the same time its embedded dream and flashback structure; its insistence on a fundamental ambiguity between waking and dreaming, reality and illusion; and its expressionist use of editing and cinematography to make everyday objects and events mysterious all thwart interpretation. Central to its effect is the sense of danger that surrounds the female protagonist combined with the failure of conventional, male rescue. Beginning with her very first film, Deren clearly inflected her filmmaking with a perspective stressing the arduousness, danger, and necessity of a woman's own journey.

From the outset Maya Deren made her break with Surrealism clear cut: "under no conditions are these films to be announced or publicized as Surrealist or Freudian." Psychoanalysis, for Deren, reduced art to what it revealed of the artist rather than what it achieved as an art form. The Surrealists were too self-indulgent—confessing the secret dreams of their own psyches—whereas Deren wanted to discover, with careful preparation and planning, a film form capable of representing actual experience in a unique way. Nonetheless, critics continue to see parallels between Deren and the European avant-garde that, however erroneous in Deren's view, locate her within the broader historical currents of modernism.

L'Etoile de mer is one of American expatriate Man Ray's most stunning films. Done in collaboration with poet Robert Desnos, the film juxtaposes normal shots of a man and a woman encountering each other with shots taken through the bottom of a glass bottle. The result is an atmospheric mixture of land and sea imagery that celebrates the seductive qualities of woman, starfish, and cinema itself. Of particular resonance are the images of the knife on the staircase and the shattering glass pane with the woman standing beyond it: they anticipate similar images in Deren's *Meshes of the Afternoon*.

Le Sang d'un poète, Jean Cocteau's personal tribute to the life of the artist/poet, has the same quasi-autobiographic aura as Deren's work, although she did not see the film until after completing her first three films. Made as Cocteau's reply to the Surrealists, we again find specific images that anticipate Deren's work such as the wind that buffets the hero as he struggles down a corridor. More generally we experience an exploration of poetic consciousness in a Symbolist more than Surrealist manner.

II. MODERN

Introspection, 1946
Ritual in Transfigured Time, 1946
The Potted Psalm, 1946/47
Film Exercises Nos. 4 and 5, 1944

The San Francisco Museum of Art inaugurated its highly successful *Art in Cinema* program in 1946. Given the reluctance of the film department at The Museum of Modern Art, New York, to show work by the American contemporary avant-garde, and Deren in particular, the San Francisco program proved the central museum venue for experimental work. This film series pays homage to the ten programs of the 1946-47 *Art in Cinema* presentation in general and to program six in particular, reproduced here with minor modification.

Begun in 1941 and completed in 1946, *Introspection* is, with the exception of *What Is a Man?*, Sara Kathyrn Arledge's most impressive work. The use of a fish-eye lens (along with a hub cap!) imbue the images with a vivid sense of depth and movement dissociated from an individualized dancer or a naturalistic environment. Made for about two hundred dollars, *Introspection* began a career that never flourished to the extent of Deren's. Arledge, who worked mainly as a painter, shunned the San Francisco-New York axis that dominates independent filmmaking to this day. (She preferred Pasadena where she worked in tandem with John and James Whitney.) Her reluctance to promote herself vigorously or to distribute her own films have left her a (undeservedly) neglected figure in the American avant-garde.

Ritual in Transfigured Time constructs, in purely cinematic terms, a woman's journey in Deren's own words, from widow to bride. *Ritual* has a less noirlike tone and a greater sense of mythic reach than *Meshes of the Afternoon*. The first and last paragraphs of Deren's own 1946 notes for *Ritual* read

A Ritual is an action distinguished from all others in that it seeks the realization of its purpose through the exercise of form. In this sense ritual is art; and, even historically, art derives from ritual. In ritual, the form is the meaning. More specifically, the quality of movement is not a merely decorative factor; it is the meaning itself of the movement. In this sense, this film is a dance. . . .

Being a film ritual, it is achieved not in spatial terms alone, but in terms of a Time created by the camera. Time here is not an emptiness to be measured by a spatial activity which may fill it. In this film it not only actually creates many of the actions and events, but constitutes the special integrity of the form as a whole.

Potted Psalm introduces the work of James Broughton and Sidney Peterson, two key figures in the rise of the West Coast avant-garde. Broughton's playful, lightly ironic, narrative tone combines with Peterson's more surreal, associative, nonlinear tone. *Potted Psalm* was described in Peterson's program note for the 1946 *Art in Cinema* screening:

The original scenario and shooting script were discarded on the first day. . . . The surviving film was cut into 148 parts and the parts numbered—one to one forty-eight. The scenarios then read like stock market reports. . . .

The word psalm *comes from the Greek meaning a twitching. . . .*

The quality of rectangularity in the maternal tomb is a primary consideration. Psychologically it constitutes a negation of the uterine principle. Aesthetically it derives its force from what has been called the geometric as opposed to the biologic spirit. The definition and unification of these opposing spirits is one of the functions of a visual work. Nor is it necessary for an audience to analyze these functions. It is enough to know that they exist.

Film Exercises Nos. 4 and 5 introduce the work of Pasadena artists John and James Whitney. The Whitneys pioneered the use of the optical printer and experiment quite impressively in their first three films with the use of paper cut-outs. The fourth film carries their abstract and formal interests forward, using color, depth, and motion as organizing principles. Their own program note for the fifth film exercise suggests a poetic sensibility not far removed from that of contemporary video artists like Gary Hill or Bill Viola.

[The exercise] opens with a short canonical statement of a theme upon which the entire film is constructed. Followed by a rhythmical treatment of the beginning and ending images of this theme in alternation. This passage progresses by a quickening of rhythm, increasing in complexity and color fluctuation. After a complete repeat of this, there follows a deliberate use of the original theme in a canon form. . . . The canon is repeated in contrasting variation by means of color and leads into a further development of the early rhythmical ideas on beginning and ending images.

III. POETICISM

A Study in Choreography for Camera, 1945
The Way to Shadow Garden, 1954
16 Short Films, 1977-81
Mother's Day, 1948

In *A Study in Choreography for Camera* the camera and the dancer, Talley Beatty, a former member of Katherine Dunham's company, create a distinct form of dance together as part of Deren's desire to free dance from the temporal and spatial limitations of the stage. As Deren wrote in 1946,

The space of the field, the ritual temple and the theater stage have been, historically, a place within which dancers moved, creating, in terms of their own capacities and human limitations, the physical patterns of emotions and ideas. In this film, through an exploitation of cinematic techniques, space is itself a dynamic participant in the choreography. This is, in a sense, a duet between space and a dance—a duet in which the camera is not merely an observant, sensitive eye, but is itself creatively responsible for the performance.

The sequence in front of the statue of Buddha is a testament to Deren's cinematic technique as the acceleration in Beatty's pirouettes is achieved not by pulling in his leg, as a dancer or skater would normally do, but rather by Deren filming the sequence from an initial speed of sixty-four frames a second (producing slower motion) to a final speed of eight frames a second (producing a very rapid rate of spin).

The Way to Shadow Garden is an early film of Stan Brakhage's dating from near the period when he visited Maya Deren in New York. It clearly fits within the avant-garde genre of trance films as the male protagonist explores an ominous interior space. The protagonist's struggle, like Cocteau's in *Le Sang d'un poête*, Kenneth Anger's in *Fireworks*, or Deren's in *Meshes of the Afternoon*, is toward a resolution that brushes against death and that contrasts, as Deren frequently did, a threatening domestic space with a mysterious natural world (here realized through negative images of leaves and underbrush).

The films of Stuart Sherman are often short in duration and largely silent, but confront similar concerns. The application of the film medium mimics patterns of thought as the artist explores its qualities of sequence to evoke emotional states. Elaborations on what might otherwise pass as simple observations form puzzles of infinite complexities and comprehension.

Sherman's sixteen "shorts" express alienation and, sometimes in the style of Charlie Chaplin, psychological conditions of a tragic or comic nature. He alludes to shifts in consciousness inspired by conditions of love or intellectual conflict, as well as mystery and revelation. In film Sherman places his own figure amid props and gestures as he forms tableaux in his performance art "spectacles." He does this to invoke a landscape of misconception and reconciliation, paradox and irony. Such a use of the film medium extends Sherman's interest in the fragility of social space or the social contract as maintained in various conventions of manners, speech and protocol.

James Broughton described *Mother's Day* in these terms:

Most of us have had some experience of childhood. But do we remember that children are. . . always ready to slip over into some private nonsense-ritual, or into behavior based upon their misconception of the adult world? Furthermore, what about the "childish behavior" of grown-ups, their refusal to relinquish childhood misconceptions, or to confront the world they inhabit?

Mother's Day returns to Maya Deren's continuing fascination with ritual, games, and play. One game Broughton plays is with time. Since adult memories of childhood belong to the adult, not the child, Broughton chooses adults to play the roles of children. The "children" are set off against the narrator's idealized memories of a mother who wanted everything to be lovely. The "children," however, pursue endless rounds of mischief. For Broughton and Sherman, like Deren, filmmaking is a ritual act of memory, and a testament to the power of the imagination to wrest from fact those legendary tales and persistent values with which we choose to confront, conflict, and struggle.

IV. BODY AND MOTION

The Desperate Heart, 1951
The Very Eye of Night, 1959
Meditation on Violence, 1948
Lifelines, 1960
The Act of Seeing with One's Own Eyes, 1971

The Desperate Heart serves as a representative example of modern dance, a form passionately loved by Deren and vividly familiar to her through her work for Katherine Dunham. Valerie Bettis first choreographed and performed *The Desperate Heart* in 1943. In it Bettis attempts to link dance with poetry through the poem she recites at the start of the film (written by John Malcolm Brinnan in response to the dance) and to stress an emotional rather than a narrative line for her protagonist, qualities akin to those valued by Deren. The optically doubled image near the end of the dance reminds us how generally widespread the theme of the double or the divided or multiple self, common to Deren, was in modernist work.

The Very Eye of Night was Maya Deren's last completed film. It met with a cooler reception than her others partly because the narrative element is greatly attenuated and the reference to any form of actual physical environment, however much cinematically transformed, is negligible. The film, though, does confirm Deren's persistent fascination with dance as ritual and with a symbolist aesthetic even if the result is less fully satisfying than in her other works.

Meditation on Violence has been derisively described by some as a "kung-fu remake" of *A Study in Choreography for Camera*. It has a much simpler appearance and gives more sense of the real time complexity of actual sword dancing (a.k.a. Wu Tang boxing). In some ways the fluidity and calm of the camera, at which the dancing often seems directed, may have been choreographed with the Haitian possession rituals in mind. Deren seems less concerned here with forging a new cinematic reality than with exploring the experience of dance, and of danger, directly, aided by the musical score.

Lifelines, with music by Teiji Ito, exudes a vividly celebratory quality. The animated movement of the line drawing as it forms more and more elaborate reticulations takes on greater and greater anthropomorphic overtones. The female figure who appears first as a passive embodiment of line and form also acts, moving in an optically doubled image that fractures the initial, classically conceived image of the nude. Ed Emschwiller offers a gentle echo of *L'Etoile de mer* when animated lifelines in the palm of a hand conclude the film.

The Act of Seeing with One's Own Eyes is one of the most unwatchable films ever made. Some may find it, quite frankly, impossible to endure. Set in the Pittsburgh morgue, Brakhage eschews most of his customary cinematic tropes for the freshness of undisciplined, pre-social vision. He confronts the coroner's dissection of the human body and the specter of death directly. The body here is not in motion, the camera is. It is vision, the act of seeing with one's own eyes (the root meaning of *autopsia* in Greek), that animates, testifying to the presence of life in the midst of its loss. Brakhage confronts the mortality of the flesh in unflinching honesty. He offers no explana-

tory consolations, no descriptive distractions. We behold the living filmmaker and his camera face to face with the anatomized bodies of the deceased. This is surely the limit of documentary representation (and its secret obsession). *The Act of Seeing* testifies to cinema's power to transfigure time and forge, as Deren insisted it must, a new reality.

V. SEXUALITY

At Land, 1944
Fireworks, 1947
What Is a Man? 1958
Multiple Orgasm, 1977
La Souriante Madame Beudet (The Smiling Madam Beudet), 1923

At Land continues the classic modern theme of opposition between urban and rural also apparent in *Meshes of the Afternoon* and *Ritual in Transfigured Time*. It develops this theme through the protagonist's journey from the sea, (where *Ritual* ends with the "bride" immersed in her element) to the city and back again. *At Land* moves between different locales with great fluidity due to the carefully plotted editing of action or eyeline glance. Throughout the journey, the protagonist, played by Deren herself, encounters indifference and difficulty. Nothing provides stability or permanence. A man with whom she walks down a country road changes identity with each shot. At the seashore two women chess players ignore her presence. Her own persona fractures into multiple selves as it does in *Meshes*.

At Land addresses what (in her essay *An Anagram of Ideas*) Deren called the central issue of our times: the unrelenting relativism of time and space, the underlying uncertainty to any moral order. Deren contrasted her film with the classic odyssey form:

> *. . . the oracles [were] as articulate and as precise as the directives of a six-lane parkway. . . . Today the rules are ambiguous, the adversary is concealed in aliases, the oracles broadcast a babble of contradictions. . . One does not so much act upon such a universe as react to its volatile variety. Struggling to preserve, in the midst of such relentless metamorphosis a constancy of personal identity.*

Clearly mythopoetic and clearly tied to a tradition of self-discovery through dream-like reverie (Kenneth Anger plays the protagonist himself), *Fireworks* stands as one response to Deren's call for a cinema of poetry. It also explores the fantasies that arise from a repressed homosexuality with a directness (tempered by a sense of punishment and loss) missing from Deren's own concerns with gender and ritual rather than sexual politics as such. Together with Jean Genet's *Un Chant d'amour*, *Fireworks* can be seen as a precursor to contemporary gay cinema.

What Is a Man? propels Sara Kathryn Arledge from the realm of formal experimentation to social satire. Made with a remarkably sharp wit and a trenchant, mocking view of gender conventions, Arledge gives us a work far ahead of its time. Begun in 1951, Arledge received the first Creative Film Foundation award for script development in 1956 and completed the film in 1958. It was not until Nelly Kaplan's also neglected feature *A Very Curious Girl* (*La Fiancée du pirate*, 1969) that women's cinema would once again celebrate such a spirited, subversive artist.

Multiple Orgasm provides a stunning contrast to the sadomasochistic overtones of *Fireworks*. Made thirty years later, from the other side of Stonewall, *Multiple Orgasm* relies on superimposition to place the act of autoeroticism in relation to Southwestern landscapes. The black-and-white overlays of flesh and desert canyon walls generate a new, wholly cinematic reality of uncommon beauty. Recalling the sensuous depictions of similar terrain by Georgia O'Keeffe and the formal elegance of Robert Mapplethorpe's photographs of flowers, Barbara Hammer pays moving tribute to female sexuality.

The extraordinary Germaine Dulac (1882-1942), like Maya Deren, had many personae: critic, militant women's liberationist, film theorist, avant-garde cinéaste, feature filmmaker, head of *France-Actualités* (making newsreels), and active organizer of French film societies and ciné clubs. *The Smiling Madame Beudet* plays heavily on Madame Beudet's frustrations with her provincial everyday life. It is her position as wife to an exceedingly dull husband that is most painful and the purpose of her fantasies, which almost come true, is to allay and release the frustrations she so acutely feels.

VI. DOCUMENT

Tourou et Bitti, 1967
Trance and Dance in Bali, 1951
Divine Horsemen—The Living Gods of Haiti, 1977

Films of possession or trance represent a particularly difficult subgenre of ethnographic film. Not only do the performers pay no heed to the camera, complicating coordinated movement between the two, but the performers are no longer themselves and, as such, cannot comment on what it is they do or feel. Any attempt by the filmmaker to do so will immediately seem false since possession is the experience of an altered state of consciousness which no external commentary can reproduce.

Jean Rouch is as legendary in visual anthropology as Maya Deren is in experimental cinema. His *Les Maitres fous* (1954) tells of a possession ceremony among the Hauka of West Africa that Rouch argues serves to relieve some of the oppressive burdens of colonial rule. Its unrelenting scrutiny of men who have become spirits repulsed many who could not tolerate the rolling eyes, foaming mouths, and sacrificed animals even if it was in the name of anti-colonialism. His *Tourou et Bitti* is a shorter, less-known work, also on possession, in which Rouch and his camera play a more vividly instigational role. It demonstrates quite clearly his notions of *ciné-transe* as a poetic and "possessed" form of filming (quite contrary to the standard guidelines for "good" ethnographic description) and of cinema verité as a participatory form of engagement between filmmaker and subject.

In 1947 Deren sought out Gregory Bateson and Margaret Mead to view their footage of dance in Bali. The unfinished material, shot in 1936-38, was later released in 1951 as *Trance and Dance in Bali*. Bateson and Mead's film occupies a privileged position in the history of visual anthropology. It was released as part of a larger series on character formation in different cultures and was one of the first films made by anthropologists that conveys in visual form the sort of knowledge usually reserved for written ethnographic texts. Margaret Mead's voice-over commentary may be the most obvious bridge between the written and the visual but the editing, sound, and camera work also play a crucial role in our own sense of what possession might mean or be.

Deren's research on possession, and on Haitian dance and Vodoun ritual, coupled with her receipt of a Guggenheim fellowship, spurred her to begin a film project comparing possession rituals in two cultures. She never got beyond the point of amassing considerable footage, shot by herself, of trance and dance in Haiti. *Divine Horsemen—The Living Gods of Haiti* is an assembly of this footage with commentary, added from Deren's book of the same name.

Bill Nichols

FILM SCHEDULE

MAYA DEREN: Her Radical Aspirations and Influences in the Film Avant-garde

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Friday and Sunday
April 12, 14, 19, 21
2 p.m.

SURREALIST ALLUSIONS

Man Ray, *L'Étoile de mer* (Starfish), 1928 (15 min)
Maya Deren, *Meshes of the Afternoon*, 1943 (14 min)
Jean Cocteau, *Le Sang d'un poête* (The Blood of a Poet), 1930 (72 min)

Friday and Sunday
April 12, 14, 19, 21
4 p.m.

MODERN

Sara Kathryn Arledge, *Introspection*, 1946 (7 min)
Maya Deren, *Ritual in Transfigured Time*, 1946 (15 min)
James Broughton and Sidney Peterson, *The Potted Psalm*, 1946/47 (25 min)
John and James Whitney, *Film Exercises Nos. 4 and 5*, 1944 (13 min)

Friday and Sunday
April 26, 28; May 3, 5
2 p.m.

POETICISM

Maya Deren, *A Study in Choreography for Camera*, 1945 (3 min)
Stan Brakhage, *The Way to Shadow Garden*, 1954 (10 min)
Stuart Sherman, 16 Short Films, 1977—81 (30 min)
James Broughton, *Mother's Day*, 1948 (22 min)

Friday and Sunday
April 26, 28; May 3, 5
4 p.m.

BODY AND MOTION

Walter Strate with Valerie Bettis, *The Desperate Heart*, 1951 (12 min)
Maya Deren, *The Very Eye of Night*, 1959 (15 min)
Maya Deren, *Meditation on Violence*, 1948 (10 min)
Ed Emshwiller, *Lifelines*, 1960 (7 min)
Stan Brakhage, *The Act of Seeing with One's Own Eyes*, 1971 (32 min)**

Friday and Sunday
May 10, 12, 17, 19
2 p.m.

SEXUALITY

Maya Deren, *At Land*, 1944 (14 min)
Kenneth Anger, *Fireworks*, 1947 (15 min)
Sara Kathryn Arledge, *What Is a Man?* 1958 (13 min)
Barbara Hammer, *Multiple Orgasm*, 1977 (10 min)**
Germaine Dulac, *La Souriante Madame Beudet* (The Smiling Madam Beudet), 1923 (40 min)

Friday and Sunday
May 10, 12, 17, 19
4 p.m.

DOCUMENT

Jean Rouch, *Tourou et Bitti*, 1967 (8 min)
Greg Bateson and Margaret Mead, *Trance and Dance in Bali*, 1951 (20 min)
Maya Deren, *Divine Horsemen—The Living Gods of Haiti*, 1977 (52 min)

** *Contains graphic or sexually explicit imagery; viewer discretion advised.*